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## LITERATURE.

*The Midland Railway, its Rise and Progress.* A Narrative of Modern Enterprise. By Frederick S. Williams. (London: Strahan & Co.)

FAMILIAR as we all are with the colossal associations that now manage the communications of the country, few of us know much of the history of the various steps of progress by which they have become what they are; and still less information has the world in general as to their internal economy. And it is singular that, considering how closely the railways are connected with our daily life and business, scarcely anything popularly readable has been published about them beyond some indirect notices in the lives of eminent engineers.

The present is an attempt to supply the deficiency. The author has taken for his theme one of the largest of the English companies, and has given in the first place a history of its rise and progress; secondly, a description of its course and of the chief places it passes through; and, thirdly, some account of its internal economy. The book is a goodly octavo volume of 700 pages, it is fairly and intelligently written, handsomely got up, and embellished with a great number of excellent maps and woodcuts illustrative of the topography, works, and buildings on the line.

The historical part occupies half the book, and is the most interesting portion. The first railway in the Midland Counties was a short line, opened in 1832, for conveying coals from certain collieries at Swannington down to the town of Leicester; but the Midland Railway originated a little later, when certain coal-owners in Nottinghamshire and Derbyshire, alarmed by the probable results of the new line, met together and proposed, in self-defence, to construct a railway of their own, to enable them to send their coals to the southern markets. After much discussion and modification, Parliamentary sanction was obtained, in 1836, for a line to connect the towns of Leicester, Nottingham, and Derby with each other, and with Rugby, giving thus an access to the metropolis by the London and Birmingham line. This little undertaking fifty or sixty miles long, called the "Midland Counties Railway," was the germ of the system which has now augmented to 1,200 miles, represents a capital of 56,000,000*l.*, and earns a revenue of 6,000,000*l.* per annum.

In the mean time another line, called the North Midland, had been made from Derby to Leeds, and with this the Midland Counties made amicable arrangements for

interchange of traffic; while a third line, from Derby westwards to Birmingham, was hostile, and competed with them for some of their traffic to London. But about this time, as railways multiplied in different directions, it began to be seen that the most favourable policy for neighbouring lines was that of amalgamation, and in pursuance of this view, in 1844, the three lines were merged into one undertaking, thenceforth called by the simpler title of "The Midland Railway."

Railway companies, however, do not seem to be free from the failing expressed in the homely proverb, "The more one has the more one wants;" and no sooner had the Midland acquired this increased magnitude than they began to look about how they could extend their domains further. They already occupied all the "Midlands" properly so called, but they saw no reason why they might not throw out an arm or two into the exterior territories. The first extension was westward, by their taking over in 1845 a line that had been previously made from Birmingham to Cheltenham and Gloucester, and thence to Bristol, where, to their great delight, the "Midland" company touched the sea.

In the railway mania which occurred about that time, the Midland, like all other existing companies, promoted countless new schemes, but the most important results, independently of minor branches which we need not particularise, were extensions to Peterborough on the east, and to Bradford on the north-west. Subsequently, however, the attention of the company became directed to their communications with London; hitherto they had been dependent altogether on the North-Western by their junction at Rugby, but they were dissatisfied with the accommodation thus obtained, and desired other means of access. The first step towards this was by a line from Leicester to Bedford, which was then continued to a junction at Hitchin, with the power of running their own trains over the Great Northern to King's Cross. This arrangement lasted for some years; but, as the traffic increased, this again became troublesome, and the company longed to become independent, and they at last resolved to make a separate line of their own from Bedford to London, which was completed a few years ago; the cost was enormous, and we need not tell anyone who has ever passed lately along the Euston Road the manner in which this company have striven to excel all others in the splendour of their Metropolitan terminus.

It had often been an object of ambition to the Midland to compete with the North-Western at Manchester, and they conceived the bold idea of driving a line from the Derby valley through the heart of the Peak hills to that town. There had been a branch ascending westwards along the picturesque valleys of the Derwent and the Wye by Chatsworth and Bakewell to Buxton, and the Midland, having got possession of this, pierced a long tunnel from a point near Buxton under the high ridge, and, emerging on the north side, ran down straight into the cotton-spinning town. At the same time they diverged to the west, and combining

with some Cheshire lines beyond Warrington, dropped into the very centre of another great town they had long had their eye on, Liverpool. Another great extension was also made from Leeds, in a north-westerly direction, to Lancaster, and on to the west coast at Morecambe and the new iron district of Barrow-in-Furness, from whence steamers were put on to Ireland.

The latest extension is to Scotland. There are at present, as is well known, an east-coast route to the land of cakes by the Great Northern, through York and Berwick, and a west-coast route by the North-Western through Preston and Carlisle; and it was natural enough for the Midland directors to consider there ought to be also a "Midland" route between the two. They have, accordingly, made a line, of great difficulty and at enormous expense, from Settle, a point on their Lancaster extension, northwards to Carlisle, where, dropping into an independent friendly line, called the Glasgow and South-Western, it will form the third route desired. This is already open; and now it is done we can fancy the directors either projecting "Midland" extensions to Spain or India, or retiring into the privacy of their board-room and weeping like Alexander because they have no more worlds to conquer.

All the above history seems simple enough; but we have given no indication of the trouble that has attended the immense operations it has involved; the endless overtures and negotiations; the abortive schemes; the disputes; the determined attacks either by the Midland on other companies, or by other companies on the Midland; the jealousy of interference, even when no direct opposition was threatened; the competitions, often most determined and prolonged; the tremendous Parliamentary proceedings, sometimes attended with success, sometimes with defeat, but always with vast waste of money; the bickerings with landowners; the fluctuations of financial position, sometimes highly flourishing, sometimes very depressed; the varieties of amicable arrangements, running powers, amalgamations, leases, working and traffic arrangements with neighbouring lines; the variations of the traffic; and so on. These things all form important features of the history, and they are, for the most part, fairly given (though often with a pardonable leaning to the Midland view of disputed points) in the volume before us.

The Midland Railway Company have lately attracted public notice by certain novel and very important changes they have made in the mode of conducting their passenger traffic. It had been customary on English lines (in this respect quite at variance with the foreign plan) to make ordinary trains only first and second class; third class being exceptional, slow, and few in the day. The first step of the Midland alteration was to put third-class carriages to all, or nearly all, trains, and, after the alteration had been tested by experience, they proceeded to reduce the number of classes from three to two. The higher class they kept equal in style to the original first, but reduced the fare by it to that of the original second; the lower class they made equal in comfort

to the original second, but kept the fares down to those of the original third. The change is usually called abolishing the second class, but it might more properly be described as either abolishing the third, and reducing the fares of the first and second each one degree, or abolishing the first and raising the style of accommodation in each of the others. The other companies running to the districts served by the Midland were very angry at the alteration, as it obliged them to reduce their first-class fares; and they predicted all sorts of evil. But the change appears to hold its ground; it has certainly been a great boon to the public, and we may take it for granted it would not be persisted in if it did not prove also advantageous to the company.

Another improvement made by this company is the introduction of the American vehicles called the Pullman Drawing-room and Sleeping Cars. In ordinary railway travelling the passenger, whatever fare he may pay, is allotted a fixed seat, where he must remain cooped up for the whole journey, being unable for hours together even to change his position, and often in forced contact with people he may find anything but agreeable. At rare intervals he may jump out for a few moments, in the midst of a fierce scramble, for any urgent need, or in an attempt to get some refreshment, often vain, and at imminent risk of being left behind. In summer he is roasted, suffocated, and smothered with dust; in winter he is benumbed with cold; and if he has occasion to pass the night on his journey, no special provision being made for night service, his situation, unless he is a Hercules in physique, or a Stoic in feeling, is pitiable indeed. Yet for scores of years this sort of thing has been endured simply because the public could not, and the railway companies would not, initiate any amelioration.

That very practical nation, however, the Americans, took a different view; they determined to make travelling comfortable, and the Midland for the first time in England have introduced their improvement. In the Pullman drawing-room car the passenger finds himself in a large airy room, with an uninterrupted view of the country on either side; in winter comfortably warmed, and in summer well ventilated, shaded, and protected from dust; he has a separate fauteuil of his own, but he may walk about freely, and even step on to a platform outside to enjoy the fresh open air; or (so steady is the motion of these long carriages) he may sit at a table and write as if he were in his own study. At night he is provided with a properly-made bed; and either by night or by day he finds retiring-rooms furnished with every convenience, and has an attendant always within call. And, were it not for some licensing difficulties, he might get refreshment as he goes along, and so never have occasion or desire on the longest journey to leave the carriage.

All this sounds like a pleasant fable; but it is become a reality on the Midland line; and can be participated in by any passenger on payment of a trifle in addition to the first-class fare. The rival railways are more furious about this than the change in fares;

and it is amusing to hear the sort of logic brought against it, the chief argument being that it is "un-English;" our countrymen being assumed to be notoriously indifferent to comfort! We do not credit the Midland Company with adopting these measures out of pure benevolence; they no doubt keep their own interests sharply in view; but so long as they are clever enough to make these interests coincide with benefits to the public, we hope that they will prosper, and that the public, when they have a choice of several routes, will act on the old adage, "*In MEDIO tutissimus ibis.*" W. POLE.

*Memoir of Norman Macleod, D.D.* By his Brother, the Rev. Donald Macleod, B.A. Two Volumes. (London: Daldy, Isbister & Co., 1876.)

PROBABLY no one will grudge Dr. Norman Macleod the two goodly volumes in which his brother tells the story of his useful and laborious life. As a popular preacher and author, and as the editor of a magazine which—partly, at least, owing to the impression that without being dull it was good Sunday-reading—enjoyed a circulation of upwards of one hundred thousand monthly, Dr. Macleod was known to an unusually large public, all of whom will welcome the details which this work furnishes, while many would not wish it to be shorter by a single sentence. The narrative part is excellently done; it is in good taste, and without any tendency to exaggeration; the passages from the Journal, and the Letters, so far as one may judge without having inspected the whole, are well selected; and the literary workmanship is altogether everything that could be desired. Some will perhaps think that greater compression might have been used, and that, of the Journal in particular, so far as it is a record of feelings rather than of facts, fewer specimens might have sufficed. It is difficult, too, to fancy that Dr. Macleod would have cared that the rude pen-and-ink sketches with which he was accustomed to illustrate his letters to intimate friends, should be given to the public; but his brother ought to know best, and one would not willingly lose any trait which helps to reveal the character of the man.

Norman Macleod was one of those men whose personality produces a greater impression at the moment than anything they leave behind them appears to justify. He was neither scholar nor critic; he contributed nothing to the advance of thought; his Memoir supplies no evidence that he was even a great reader of books, nor did he produce any work of more than ephemeral importance. But he was a man of singularly large heart, of very warm feelings, and catholic sympathies, overflowing with benevolence, sincerely pious after the Evangelical pattern, but without any pretence of saintliness, full of genial humour and practical good sense, and, in short, possessed of all the qualities necessary to make the useful minister and popular preacher or Church leader. He was, accordingly, in the established Kirk of Scotland very much what Dr. Guthrie was in the Free Church, though partial friends might perhaps be inclined to

say with more solidity and less show; and, indeed, may not this work be looked on as in some sort a set-off against the recently-published biography of the eminent Free Church divine, as much as to say, "See, our man is as good as yours"? In his enormous parish in Glasgow, containing no less than 87,000 souls, mostly of the humbler classes, his labours were untiring, and, as he concerned himself for the material comforts, moral improvement, and social elevation of his flock, no less than for their salvation in the theological sense of the word, the value of the results cannot be doubted. The means he adopted to induce the poor to come to church were ingenious and probably original. He started special Sunday-evening services, from which every one who presented himself with the slightest appearance of respectability was promptly turned back, and men and women who would not have ventured to show themselves among well-dressed churchgoers, finding that their presence was really desired, were drawn in large crowds under the spell of his stirring eloquence:—

"The pews were filled with men in their fustian jackets and with poor women bare-headed, or with an old shawl drawn over the head, and dressed most of them in short gown and petticoat. Unkempt heads, faces begrimed with labour, and mothers with infants in their arms, gave a strange character to the scene. The police sometimes reported that several well-known thieves were present. But, however large and various the audience might be, he seemed to hold the key to every heart and conscience; and so riveted was the attention he secured that not unfrequently an involuntary exclamation of surprise or sympathy would pass from lip to lip over the crowd."

The chapter on the "Disruption Controversy" in this work is worth reading, as showing that, in the opinion at least of those who stopped behind, all the sacrifices were not on oneside. In the "fever of secession" which had seized on so many, the difficulty was to remain, and there can be no doubt that popular feeling was strongly in favour of the seceders. Dr. Macleod took the common-sense view that a Church enjoying the privileges of an establishment cannot be, and ought not to be, independent of State control, and as he did not feel that the State required of him anything inconsistent with Christian principle, he determined to resist the stream which swept away so many of the Church's most valued servants. His description of the Free Church as "the party of Presbyterian Puseyism," happy as it was, would puzzle those who, while accustomed to associate Presbyterianism with everything that is dry, cold, and tasteless in the accessories of worship, look upon Puseyism as a manifestation of precisely the opposite tendency; but it is explained by the answer of Bunsen, to whom the remark was addressed:—"You have taken the words out of my mouth. I wrote to the King stating the same thing. I think they are making the Church an idol."

Dr. Macleod, though all that is generally understood by the word "Evangelical," was by no means a Calvinist, and one is surprised to find how openly this is avowed. His early sojourn in Weimar, and his subsequent travels on the Continent and in America, may have had something to do



with liberalising his mind and wearing off the provincialism which might have been expected to cling to one born and bred amid the associations of a Highland parsonage, and educated under Chalmers in the Edinburgh Divinity School. His cousin, John Macleod Campbell, the well-known minister of Row—whose deposition for heresy we find characterised here as “an act almost barbarous in its intolerance”—also exercised a great influence over his mind, and the views of the Atonement for which Campbell was deposed were those which eventually most commended themselves to Macleod. But Dr. Macleod's revolt against Calvinism was substantially one much more of the heart than of the head. He refused to believe that the millions who had never heard of the Saviour were destined to be excluded for ever from Divine grace, and he seems even to have held a view so opposed to all Protestant traditions, so horrible in most Protestant ears, as that even after death a way might be open for repentance and conversion. Believing firmly in the Atonement as the only means of salvation, and clinging to the thought of “a living personal Saviour,” as he was fond of expressing it, he rejected the penal view of the Atonement, and in direct opposition to Calvinistic principles, maintained its universality. Such latitudinarianism would certainly not have been tolerated in the Free Church; but the old Kirk was sifted of its more intolerant spirits by the Disruption, and it was on a different ground that Dr. Macleod was obliged to fight the battle of free-speech. Whatever may be the case now, a few years ago there was no subject which stirred so much bitterness as the question of Sabbath observance; everyone who takes an interest in Scottish ecclesiastical quarrels must have fresh in remembrance the fierce controversy of which Norman Macleod was the centre when, in consequence of some unusually bold utterances on that point, he was baited in the Glasgow Presbytery, and was accused of having given up not only the Sabbath day, but the moral law itself. Into the details of that controversy it is not necessary to enter here, but probably few outsiders were aware of the height to which feeling ran, or realised the rage and bitterness of which Dr. Macleod was the object. “Ministers of the Gospel,” we are told, “passed him without recognition; and one of them, more zealous than the rest, hissed him in the street.” Men apologised for having been seen in his company. Ministers refused to preach in the same pulpit; money was subscribed to build a Free Barony Church, and a Free Church mission was opened beside his own. Notwithstanding all this, it is satisfactory to know that he did not retract a syllable he had uttered, nor was he asked to do so, and the Assembly, by which he feared he might be deposed, but whose sentence he was prepared to meet, passed over without reference to his case. The true reason for this was no doubt that which he has recorded in his Journal:—

“I believe kind personal feeling had something to do with it, so some truthful men told me. But it has also been said that convictions were too general and strong on my side, as a whole, to

make any discussion safe, and such as would not be, to say the least of it, very agreeable as revealing the actual state of the Church.”

Thus Dr. Macleod gained a complete victory—a victory which he valued chiefly as securing a certain degree of latitude in the interpretation of the Confession of Faith. In fact, he told his Presbytery plainly that he had taught against the Confession, but charged them all with doing the same thing.

“I thus,” he writes, “at the risk of my ecclesiastical life established the principle that all differences from the Confession, apart from the nature of the differences, did not involve deposition. Henceforth we shall keep our Confession with power to depose on any point of difference, yet judicially determining what point or what degree of difference. A great gain!”

Perhaps so: only it does not seem quite satisfactory that in a Church by law established cases of heresy should be tried, not by the written standards of faith fairly interpreted, but by the opinion of a majority as to what constitutes essentials or non-essentials; or that judges sitting to administer the law should assume the power to say how much of the law may be dispensed with. Practically, however, it may be that this was the only way in which a certain measure of liberty could be secured; and Dr. Macleod's stand against too rigid an application of the letter of the Confession was certainly but one symptom of a movement which has greatly gained in force since then, and which will acquire new force year by year—at least until the next violent reaction sets in.

No one requires to be told that Dr. Macleod's piety, which, however conventional in form, seems to have been thoroughly sincere, was by no means inconsistent with the possession of a vein of very rich humour, which professional gravity entirely failed to suppress. Indeed, one has only to look at the excellent portrait in the first volume of the *Memoir*, to be convinced that, if Providence had not destined him for the pulpit, he might have turned out the first comedian of the day. Nor are we surprised to learn that, in his boyhood, his fondness for rollicking fun, and his ceaseless mimicry, gave his worthy parents much anxiety lest he should never be serious enough for a minister. Accordingly, many will probably turn to these volumes for the good things they may be expected to contain. Nor will they be altogether disappointed. If the plums of this sort are not so thick as might have been hoped, there are still several good stories, well told and well worth telling: for example, of the old woman, who, before she would consent to acknowledge her new minister, desired him to “gang over the fundamentals,” which accordingly he was obliged to shout into her deaf ear at the top of his voice. The biographer's good taste has insured the disappointment of those who may be expecting gossiping details about the Royal family, with whose intimacy Dr. Macleod was honoured; yet of Balmoral and its inmates we have one or two pleasant and permissible glimpses.

ROBERT B. DRUMMOND.

*Over the Sea and Far Away; being a Narrative of Wanderings Round the World.* By Thomas Woodbine Hinchliff, M.A., F.R.G.S., President of the Alpine Club. Author of “Summer Months Amongst the Alps,” “South American Sketches,” &c. (London: Longmans & Co., 1876.)

MR. HINCHLIFF's book is something better than the usual account of the regular Round the World, with which we are becoming too familiar. The author did not content himself with merely putting a direct girdle round the earth in so many days. He judiciously turned aside from the regular track by New York and San Francisco, and varied the route by a visit to South America, pursuing altogether so erratic a course as to protract the normal 24,000 miles of the earth's circumference to 36,000. And these happy divergencies from the beaten track supplied materials for some of the pleasantest chapters in the book.

The author tells us in the Preface that one of the chief objects he has had in view in publishing this narrative of his journey has been to draw attention to the extraordinary attractions which South America possesses as a field of travel, and to persuade others to see what he himself so intensely enjoyed, instead of following the example of most modern travellers, who, for some unknown reason (probably the dread of yellow fever and earthquakes), exclude South America altogether from their programme. Another part of the design has been to describe, more thoroughly than has hitherto been done, the natural aspect of the countries visited, especially with regard to their scenery, flowers, ferns, and forests. In the success of this endeavour, and not in any sensational incidents, lies the charm of the narrative. Mr. Hinchliff, as might be expected of a President of the Alpine Club, shows himself a practised and intelligent observer of the grander features of landscape—of flood, and forest, and mountain—and he has, in addition, an equally keen eye for the minuter details of the earth's covering. He is an ardent botanist, and, eschewing wearisome technicalities, contrives to instil his own enthusiasm into the reader, leading him, an eager follower, in many a delightful scramble in search of flowers and ferns. The book breathes of fresh air and green leaves and the scent of flowers.

Crossing the Atlantic to Brazil, the travellers sought the valleys which lie embosomed amid the fantastic granite peaks of the Organ Mountains—a floral paradise which offers indescribable charms to the botanist, and the mere description of which must excite the imagination of every lover of flowers. Here are “*fuchsias*, fifty or sixty feet in height, blooming from top to bottom,” the *Coccoloba scandens* hangs its purple bells from bush to bush—

“the scarlet passion-flower of our hot-houses twining its brilliant blossoms round the shining green stem of a bamboo; by the sides of sweet streams among the woods may be seen large bushes of the *Abutilon venosum* hanging its orange bells and crimson streaks over the placid water close to huge *Daturas* with their hundreds of white trumpet-shaped and sweet scented blossoms, some of which I have found to be sixteen inches in length.”

In the forest each tree is a garden in itself:—

"The whole stem is clothed with other plants and flowers, and so is each wide-spreading bough; . . . a vast variety of orchids and ferns; huge arums with shield-like leaves, large enough to cover a man; brilliant red and yellow *Bromelias* and *Tillandsias*, epiphytes, and parasites of all descriptions, rope-plants, creepers, trailers, climbers, mosses, all live together like a happy family far beyond the reach of man. So luxuriant is the vegetation that each seed seems to grow wherever it is deposited, and I have even seen a tall white *Amaryllis* in full blossom growing on the boughs of a *Jiquitibá* nearly a hundred feet above the ground."

A French botanist told the author that it would take a fortnight properly to botanise one of the huge trees which fall from time to time without the aid of fire. In the gardens under cultivation plants and shrubs bloom with even greater profusion and richness of growth and colour—camellia trees, fifteen feet high and strong enough to climb into to pick the topmost blossoms; *Pointsettias*, "not in the little plants which often ornament our London dinner-tables, but grown into very large bushes, on which I have found the crimson stars of their floral bracts to be two feet in diameter;" mauve-coloured *Bougainvilleas*, clove-trees, double carnation-like *altheas*, *gardenias*, with beds of roses, Neapolitan violets, and other European flowers. But the special botanical feature of this Brazilian hill-country is the marvellous variety and beauty of its ferns. No other region of the world appears to be at all comparable with it in this respect. The author and his companions collected, on a former occasion, about 250 distinct species within a day's walk or ride of Petropolis or Palmeiras, and never failed to find new treasures at every visit to the woods during the whole of their three months' stay there. The fern-hunters pursued their sport with keenest ardour, and plunged into dark forest and dense jungle regardless of snakes, tarantulas, jiggers, and all kinds of noxious insects, feeling that nothing short of a Bengal tiger would stop them. They appear to have enjoyed a complete immunity from the dangers of the woods, and were richly rewarded by the discovery of botanical treasures: at one time a new *Acrostichum*, with fronds almost as dark and shining as a Portugal laurel; at another the rare *Trichomanes Prieurii*, which grows only in the darkest recesses of the forest, and displays, when brought into the light, a wondrous colour of deepest emerald-green, "with a strange metallic lustre which seems hardly canny in a vegetable," but which, like the hue of the captured mackerel, is evanescent and disappears almost immediately—or, "rarest of the rare, and loveliest of the lovely," the exquisite *Asplenium mucronatum*, which, with its slender root fixed in the bark of some tree, droops clusters of tapering, indented, pale-green fronds, from two to four feet long, and so delicate that they float in the air like strips of gauze. Palmeiras is the favourite home of the choicest *Adiantums* of our hot-houses, and the author experienced the most intense delight in finding these in all their native beauty and perfection. Here, too, were two species of *Lygodium*, or climbing ferns, and the rare *Hemidictyon margin-*

*atum*, "with pale green fronds, eleven feet high, and broad pinnæ as delicate as silver paper," which Mr. Hinchliff has never found in its native state anywhere else in the world. He points out to the fern and flower hunters of Europe what an infinitely grander field awaits them in these Brazilian hills, where "without difficulty, and with luxurious quarters to live in, they may ramble and botanise to their hearts' content, . . . and will find the coverts full of floral game from one end of the year to the other."

Escaping by dint of ingenuity and much trouble from the vexatious quarantine regulations of Buenos Ayres, the travellers proceeded by way of the Straits of Magellan to Valparaiso. The sight of the Patagonian mountains offering a field of two hundred miles of "untrodden peaks, passes, and glaciers," complete with all the well-known phenomena, "splendid fields of ice sweeping down to the sea," "rocky *arêtes*, separated by precipitous *couloirs*, vast fields of *névé*, crevasses, and blue icefalls, ending with the fan-shaped structure bounded by its lateral moraines," stirred the spirit of the Alpine traveller within him. For although these Patagonian and Fuegian mountains are only from 6,000 to 7,000 high, yet, rising sheer out of the sea, and covered with snow almost to the very foot, the effect on the spectator at the sea level is quite as surprising and imposing as the view of an Alpine giant from some lofty pass. At the western extremity of the Straits, where the whole force of the Pacific beats against the tremendous precipices of Cape Pillar under the influence of perpetual gales from the west, the waves dash up the cliffs and pinnacles of the rocky coast in towers of foam never seen elsewhere, and which made the author feel with Mr. Darwin that "one sight of such a coast is enough to make a landsman dream for a week about shipwrecks, and peril, and death."

From Valparaiso Mr. Hinchliff made an excursion into the interior to the capital. Santiago stands in the middle of the great central plain of Chili 2,000 feet above the sea, backed by the mighty Cordillera of the Andes, with the magnificent peak of Tupungato rising to an altitude of 22,500 feet, second only to the still loftier Aconcagua further north, which towers up, a solitary mass of snow and precipice, to a height of 22,600 feet, the highest mountain in the world, with the exception of some of the chief Himalayas.

Their enormous height will probably for ever prevent these peaks from being ascended by the most adventurous mountaineers, 21,500 feet being apparently the limit at which man ceases to be capable of the slightest further exertion. Of these, and of the flora and physical characteristics of Chili generally, the description given is most excellent and interesting; and the same may be said of the author's account of California, where he revels in the endless natural gardens of its plains, and hills, and valleys. The carriage-wheels crush through solid beds of blossoms.

"You scarce can see the grass for flowers."

Full justice is done to the sublime scenery of the Yosemite valley. Between this and that of

the Alps it is impossible to institute any fair comparison. The Yosemite, with its huge dome-like mountains, "stupendous precipices, the solemn seclusion of the valley enclosed by them, its unequalled waterfalls, is impressive to a degree bordering on a sensation of awful grandeur;" but it is cold in colour, and lacks the green slope, and glaciers, and pinnacles, and ravines, of the more picturesque Swiss landscape. From California to Japan, from Japan to China, thence by way of Singapore to Ceylon, and so home again by Suez, completed the circle of the world. As the journey proceeds, the narrative becomes more condensed and brief, and the latter portion is less attractive than the earlier pages devoted to American wanderings.

Yet the story of the three weeks' sojourn in Japan, and especially an excursion into the interior, amid every charm of natural scenery, and among the lively flower-loving people of the country districts, who still retain their original amiable simplicity, little influenced as yet by the new civilisation, is very pleasantly told. The reader cannot help longing for an opportunity of starting on a walking tour in the Japanese hills.

W. B. CHEADLE.

*The War of American Independence, 1775-83.*  
By John Malcolm Ludlow. (London: Longmans & Co., 1876.)

THAT the protracted contest between England and her American colonies is rightly regarded as one of the "Epochs of Modern History," and that a popular account of it should be embraced in the series of historical handbooks now in course of publication under that general title, is obvious enough, and it may be questioned whether the work could have been entrusted to better hands. Mr. Ludlow has evidently attempted only to give a rapid *résumé* of the causes leading to, and the principal features of that struggle; and the difficulties to be encountered in condensing within the compass of a pocket volume what might be expanded into a small library can be comprehended only by those who have undertaken such a task. Mr. Ludlow has performed that task well, there being scarcely an event or incident connected with his subject that he has not noticed and dealt with conscientiously and intelligibly. As a handbook, or guide—which only it professes to be—it may safely be accepted by all students, young or old.

The curious feature about it is that there is rarely a sentence in the whole volume that might not have been written by a modern American from a modern American point of view. This, perhaps, is not to be wondered at when we are informed (p. xviii.) that "quotations for which no source is quoted are derived from Mr. Bancroft's *History of the United States*." Without reflecting upon Mr. Bancroft's integrity, it is no scandal to say that, as a partisan writer—using the expression in an unoffensive sense—he has never been excelled, unless by Sir Walter Scott or Lord Macaulay. It is odd, therefore, to see an English writer accepting his authority as infallible. But it is still more odd—very nearly approaching, if not quite reaching, the ludicrous—when we find



(pp. 5, 9) Mr. Joaquin Miller seriously quoted as an historical authority. Did Mr. Ludlow never hear of the veteran Schoolcraft, almost the only man whose testimony concerning the North American Indians is worth a straw?

As another indication of Mr. Ludlow's stand-point, it may be mentioned that we find him, having brought the war to a close (p. 211), *thanking God* that England had failed "in a task unworthy of herself, which she should never have undertaken." No good American could have uttered this pious ejaculation with more unction, and, of course, no good American will object to it from English lips. It speaks well for Mr. Ludlow's manliness that he had independence enough to put this sentence in print, but it would be interesting to know what proportion of his countrymen would echo a responsive "amen" to his earnest thanksgiving.

Especially to be commended to the attention of the reader is Mr. Ludlow's seventh chapter (pp. 215-234), on "The Paradoxes of the War, and its True Character." The paradoxes are, first, "that England should ever have considered it possible to succeed in subduing her revolted colonies," and, secondly, "that she should not have succeeded in doing so." In reconciling these apparent contradictions, he arrives at the conclusion that the contest after all resolved itself into "a duel between two men who never saw each other in the flesh, Washington and George III." In following out this suggestion, he presents an admirable view of the character and conduct of the two antagonists, that of the former being perhaps as just and perfect as could well be compressed within so brief a space.

Mr. Ludlow's criticisms of the celebrated Declaration of Independence will probably be unpalatable to American readers. He is, no doubt, correct in characterising it as "less a declaration of independence than a declaration of war" (p. 126); but there was surely no necessity for stigmatising it as "Jefferson's violent pamphlet," and declaring that its "passionate and declamatory rhetoric has left its stain to this hour on most of the political writing and oratory of America," or for expressing the wish "that the birth of a great nation had not been screamed into the world after this fashion" (p. 124). Good Americans, in whose estimation that immortal document ranks second only to the Bible, will be greatly shocked on learning that there is even one man in the world who can treat it so contemptuously. It should not have been forgotten that Jefferson's language was that of the period, and cannot be fairly dealt with under the rules of more modern criticism.

It would have been better if Mr. Ludlow had avoided perpetuating the silly charge against Silas Deane, the American Commissioner in Paris, that he was engaged in a plot for the wholesale destruction of the English dockyards (p. 133), especially as he gives no higher authority for it than is to be found in the phrase "it was said." There was never the slightest evidence of Mr. Deane's complicity, except the forced confession of the real criminal, "John the

Painter," whose testimony was simply worthless.

It would have been still better if the execution of Major André had not been cited as "one of the few blots on Washington's fair fame" (p. 184). Mr. Ludlow admits the justice of his sentence, but thinks that he should have had "the privilege of being shot instead of hanged," and that the refusal of Washington to accord that privilege constitutes the particular blot on his fame. Nothing can be more absurd. The punishment invariably awarded to convicted spies, as well in the English as the American army, was death by hanging, and this mode of execution was purposely adopted because it was the most ignominious. If Major André had been suffered to die the death of a soldier, he would not have been executed as a spy, and his fate would have been little less than a murder in cold blood. No good reason ever has been or can be assigned why he should not have suffered the irrevocable penalty attached to the military crime which he voluntarily and intelligently committed, and no plea has ever been made in his favour except that he was a gallant young officer of brilliant abilities. So was the young American, Hale, who was afterwards hanged in the English camp for a similar offence, but in whose behalf no similar plea was ever put forth by his countrymen, who, with all their sympathy for him, very properly regarded his fate as the inevitable consequence of the failure of his mission. Every such case is painful enough, but there is little doubt that that of Major André would have been long since forgotten, if it had not been for the sentimental glamour in which Miss Seward and her set contrived to envelope it.

Aside from these two or three incidental blemishes, Mr. Ludlow's book can be spoken of only in terms of cordial commendation.

JOSEPH LEMUEL CHESTER.

*A Treatise of Marrying Occasioned by the pretended Divorce of King Henry y<sup>e</sup> Eighth from Q. Catherine of Arragon divided Into three Bookes written by the Reverend & learned Nicholas Harpsfield L.L.D. the last Cath. Arch-deacon of Canterbury.* It is a copy of a Manuscript whose Originall was taken by one Topcliffe a Pursuivant out of the house of William Carter a Catholicke Printer in Q. Elizabeth's dayes, and came to the hands of Charles Eyston by the favour of Mr. Francis Hildesley R S I. in Com. Oxon Transcribed by William Eyston Anno Dni 1707.

(First Notice.)

THIS work of Harpsfield's is very little known, even among the learned, and though there are in this country at least four copies of it existing in MS., it has never been printed. It is of considerable value, both for the information contained in it as regards the law of marriage and the possibilities of dispensation, and also for many historical facts of which he as a contemporary writer must be considered a competent witness. It is no longer possible, after recent revelations from the State Papers of the reign of Henry VIII., for historians to ignore all that can be said or has been said by the adherents of the old learning.

The deathblow inflicted on Foxe's *Acts and Monuments* by Dr. Maitland has been followed up by the production of so many original documents confirming the statements of Dr. Lingard that we may safely pronounce his history of the period in question to be the one trustworthy account of the divorce and its remote consequences. And there is no necessity, therefore, for any apology for introducing to our readers some account of this curious document, though written by an ecclesiastic who is described by the transcriber as the last Catholic arch-deacon of Canterbury.

We need only premise that we have seen only two of these copies, that which is in the Grenville collection in the British Museum, and the other, which is far superior to the Grenville copy, whose title is placed at the head of this article. Mr. Eyston's copy, from which we have chiefly gathered the following account, contains a most interesting letter written by Charles Eyston to his son bearing the same name, which is dated from East Hendred, January 19, 1706-7, giving an account of the author as well as of his work, and the way in which it came into his hands, the reasons for considering it authentic and of attaching so much value to it. In bequeathing the transcript he says:—

"A particular good fortune threw it into my hands, which, had it nothing but the subject to recommend it, would be no inconsiderable value to a Catholic, because it lets him see 'twas interest and not religion began the schism, and that 'tis truly conscience and not obstinacy makes him, by still adhering to the ancient Church, stand obnoxious to so many laws."

Mr. Eyston further says that he took the trouble to go to Oxford four times in order to compare his copy with that at New College, but that he was always put off with an excuse that the librarian was away from Oxford. In a memorandum on a loose fly-leaf, which contains a list of what the transcriber supposed to be *errata*, he says, under date June 26, 1719:—

"I saw the New College copy of this book by my brother Robert's interest with Mr. Greeneway, a fellow of that house. It was shown me by Mr. Pyle, a fellow also of the same college, and I turned to two or three passages that I remembered were in my copy (for I had not mine by me), and am convinced there is no material difference between that copy and this, perhaps not the least word. So I conclude this to be as authentic as theirs."

Nicholas Harpsfield was admitted a probationer at New College, Oxford, in 1534, and so lived through the whole time that the divorce was pending, being about twelve years senior to Nicolas Sanders, who is the principal contemporary authority who has appeared in print on the Roman side for the events of the reign from the eighteenth year, when the proceedings for the divorce were first instituted. Sanders' history had fallen into obscurity, owing chiefly to Protestant prejudice against a Catholic writer. But he himself contributed a good deal to the small estimation in which he was held, by some careless statements, and especially by having hastily adopted the account of Anne Boleyn being the king's daughter, a story which is not only not true but is demonstrably false. With regard to many of the statements he has made, the doubts which formerly were

thrown upon his accuracy have been removed, and it may certainly be said that his work *De Schismate* gives a clearer account of the beginning and the progress of the English Reformation than can be found in any other writer. He evidently did not write in concert with Harpsfield, and where they agree they may therefore be looked upon as two independent contemporary witnesses—Harpsfield being the more trustworthy for the reign of Henry VIII., because of his being a few years older and more able to speak from personal knowledge, which Sanders could hardly have had, of the years during which the divorce was going on. Sanders must have been born some time before the marriage with Anne Boleyn took place; Harpsfield, many years before her first appearance as maid of honour at the Court of Catharine of Aragon.

What facilities Harpsfield possessed of becoming acquainted with public affairs we do not know, as nothing is known of his early life; but he himself tells us in this treatise that he was present at the reception of Anne of Cleves by the King at Blackheath.

His words are (Book III. p. 69, Eyston Copy):—

"We remember, also (being then by chance present), with what great triumph, with what a goodly presence of nobles and gentlemen, called from all parts of England, and after a most gorgeous sort furnished with horse and man, she was most honourably received by the King himself at Blackheath the third of January, and married the sixth of the same month following. And yet, for all this solemnity, ere six months were full passed, she was by the synod of the whole clergy and by the Parliament divorced from him, and the marriage proved to be of no force and strength, and both the King and she put at liberty to marry at their pleasure, with a declaration both of her part and the King's that the King never knew her; but some disliking and discontentation began with the King of her before he met her at Blackheath, upon what cause I know not. This only I have credibly heard, that himself being disguised and unknown, saw her and spake with her at Rochester, and lay there all that night, and in his return by water from Graves End told the lord Fitzwilliam and Sir Anthony Browne, 'Cromwell hath deceived me.'"

Now, this account tallies exactly with that given in Wriothesley's *Chronicle*, which has recently been published by the Camden Society, with the omission on Harpsfield's part of an incident which he does not appear to have known—viz., how, after the previous interview of Henry with Anne at Rochester, the king had thrown off his *incognito* and made himself known to her. And as he is particular in narrating facts in general in saying what authority they rest on, when he either could not have been, or at any rate was not an eye- or ear-witness, his narrative may upon the whole be considered authentic. He had previously written a life of Sir Thomas More which has never yet been published in print, and in it he apologises for the omission of any justification of Sir Thomas More's doings concerning the said marriage, promising to treat of the matter "in a special and peculiar treatise all alone by itself." And the work we are now reviewing contains the fulfilment of that promise, taking the form for the most part of a vindication of Sir Thomas More and

the saintly Bishop Fisher, of Rochester, for their refusal to take the oath prescribed by the Act of the twenty-fifth year of the reign. It must not be supposed, however, that our author at all laid himself out for an historical narration of the reign or even of that part of it which is immediately concerned with the divorce of Catharine of Aragon. The form into which he has thrown his treatise is a vindication of the conduct of Sir Thomas More, and of Fisher, Bishop of Rochester, in refusing to take the oath of the statute of 25 Henry VIII., and to this end he labours to prove the entire legality of the first marriage, and the many irregularities which concur in the second marriage with Anne Boleyn. The important historical facts which are introduced in the course of the investigation are only incidental to the main purpose, and serve either to illustrate the argument itself, or to confirm the assertion of the author that the wrath of God had manifestly fallen upon all or most of those who were the principal agents in the transaction. That their narration has a definite object in view may be thought by some to detract somewhat from the credit which is due to the narrator; but it would be absurd to expect any contemporary writer to be unprejudiced. There was probably scarcely any one living who knew the circumstances who did not strongly sympathise with one side or the other, with the exception of such courtiers as were waiting to see which side would win, and were adapting their course accordingly. And we only ask for Harpsfield so much attention as is due to a Catholic who warmly espoused the side of the Queen, and whose sincerity in his adherence to the old learning is amply manifested by his enduring eighteen years' imprisonment rather than conform to Elizabeth's establishment. Harpsfield was, in fact, one of the few ecclesiastics, whether Catholic or Protestant, whose conduct was uniformly consistent, as far as we know, through the troublous times and many changes of religion of the latter years of Henry VIII., the reigns of Edward and Mary, and the first twelve years of that of Elizabeth.

The treatise is divided into three books, the second and third of which are far more interesting than the first, and contain much more of history, the first being devoted to an explanation of the canon law, in answer to five different treatises, four of which had been recently written on the other side, advocating the necessity of the divorce in the interests of the king. We shall have to make so many extracts from the second and third parts of the work that we are obliged for the present to confine our attention to the first book, reserving our account of the remaining portion of the treatise for another article. Of the five books to which our author undertakes to reply, the first alone is handled in the first book of his treatise—viz., the well-known volume printed in Latin and English in 1530, together with the opinions which had been extorted by bribes from seven of the foreign universities in disapproval of the marriage with Catharine of Aragon, the widow of the king's elder brother, Arthur. Harpsfield himself was an accomplished canonist, but, in replying to

the "Censures of the Universities," he has not relied on his own resources much, but has abridged the answer that was written in Latin to that work by Fisher, bishop of Rochester, which, as he says, as far as he knew, had never yet been printed, and which, in fact, has never yet been printed, though a copy of it still exists in the Record Office.

There is a prefatory "epistle to the gentle reader," consisting of twenty pages, which gives a short epitome of what may be expected from the treatise, and which will give any reader who does not care to go into the intricacies of canon law a fair idea of the outline of the arguments for and against the propriety of allowing the marriage of a man with his deceased brother's wife, as well as of the tone of the writer who, writing in the reign of Philip and Mary, could speak somewhat triumphantly of the mode in which God had apparently interposed to defeat the schemes of Henry VIII., and, after the death of Edward VI. and the miserable heresies that had prevailed in his reign, had restored the daughter of Catharine to her rightful inheritance, and "the holy Catholic faith to her old honours and dignity."

The author's argument is that his adversaries have no reason to speak of such a marriage as being against the law of God, because, in the particular case of a brother dying childless, his brother was by the command of Chapter 25 of Deuteronomy absolutely bound to marry his widow, although by the Levitical law of Chapters 18 and 20 of Leviticus such marriage was in other cases forbidden to the Jews. Still less is it against the law of nature, as it was a custom practised among "the Patriarchs and select people of God before the law of Moses." He then proceeds to notice the four different shifts which have been proposed to evade the force of the Deuteronomical precept, and after dealing with the argument from the mere text of Scripture replies to various passages which had been alleged from ancient authors from Tertullian downwards. It would be impossible to give even a short abstract of the passages quoted, and the explanations given of them, as weighing on one side or the other of the question. It will be sufficient to say that on many points he hits his adversaries very hard, and on many has distinctly the better of the argument, though as far as the first book is concerned he does not enter upon the facts of the particular case of the divorce of Catharine of Aragon, confining his attention to the abstract case of a brother marrying his brother's widow under a papal dispensation.

In noticing the king's book, which was presented in an English version to the Houses of Parliament in vindication of the divorce, he tells us what has escaped the attention of every historian—that among other mis-translations of the Latin copy which was written and printed first, there was one most glaring piece of deception in using the term *brother's wife* as an equivalent for *cognatam*. The attempt to deceive is the more remarkable because it not only reckons on the ignorance of English people, of all ranks, of the Latin, which except in the case of ecclesiastics and a very few others might safely be calculated on, but implies also an



ignorance of an historical fact which many must have been familiar with. It is in the story of St. Dunstan's treatment of Edwy compared with the Pope's sanctioning the marriage of Henry and Catharine. In the English version the cases, of course, are represented as exactly parallel. In the Latin they have no resemblance whatever, as *cognata* might mean any female relative, and in the particular instance referred to actually means a woman who was of his kindred—*consanguinea* and not *affinis*. The author complains of several other instances of mistranslation, which we pass by as being of less importance. His conclusions are that this kind of marriage existed in ancient times before the law, was sanctioned under the law, was not forbidden in the New Testament; that, if it is to be compared with the marriage with the wife's sister, that was not forbidden in the Mosaic law any more than the marriage with a brother's daughter is; that the impediment in these cases rests only on ecclesiastical authority, which may be and frequently has been dispensed with by the Popes; and that the particular case in hand is dispensed with in the canon law, *Cap. final. De Divort.*; and, lastly, that many excellent famous writers were of opinion that though it were against God's law the Pope would still have power to dispense.

There is one other interesting piece of information that we are able to give our readers as regards this MS., and with it we will conclude for the present.

Persons who are familiar with Burnet's *History of the Reformation*, will know at least by name the *Histoire du divorce de Henry VIII. Roy d'Angleterre et de Catherine d'Arragon*, published at Paris in 1688 by Joachim le Grand. Those who are acquainted with the work itself—and its extreme scarcity forbids the supposition that this class of persons is very numerous—will remember how often he refers to a MS. History presented to Philip and Mary which he doubtfully attributes (Tom. I, p. 26) to Thomas Harding, the well-known opponent of Jewel, Bishop of Salisbury, in the reign of Elizabeth. The MS. we are reviewing is, we believe, the identical work referred to. For the evidence of this we may allege some six or seven different references to the work, of which the passages referred to may be found here.

But there is one passage which is printed in Latin by Le Grand which seems to show that there was a Latin translation of Harpsfield's work, which contained additions, or at least some alterations, as the whole passage is not in our MS. It is the description of the secret marriage of Henry and Anne at Whitehall, by Roland Lee, afterwards Bishop of Coventry and Lichfield. The part which details the conversation between the king and the celebrant is exactly the same. The one ends with *Quibus verbis confirmatus Rolandus nuptias celebravit*, and the other has, "Whereupon he went to mass, and celebrated also all ceremonies belonging to marriage."

If the MS. was written, as Le Grand thought it was, by Harding, we shall then have three independent contemporary witnesses of the way in which the marriage

ceremony was performed—viz., Harpsfield, Harding and Sanders.

We must reserve the extracts from the MS., detailing many important historical facts, for another article.

NICHOLAS POOCK.

#### NEW NOVELS.

*The Atonement of Leam Dundas.* By Mrs. Lynn Linton. (London: Chatto & Windus, 1876.)

*So Sinks the Daystar.* By James Keith. (London: Samuel Tinsley, 1876.)

*We are Worldlings.* By the Author of "Rosa Noel." (London: R. Bentley & Son, 1876.)

*The Flag of Distress.* By Captain Mayne Reid. (London: Tinsley Brothers, 1876.)

*Penelope's Web.* By Louis Withred. (London: Samuel Tinsley, 1876.)

WE are inclined to think that Mrs. Lynn Linton has rather jeopardised the success of *The Atonement of Leam Dundas* by the extraordinarily elaborate and careful drawing of her introductory sketch. North Aston and its Five Families are presented to us with such vigour and such minute generality that when we come to be introduced to the individual members of the said families we expect a corresponding and proportionable vividness and exactness of portraiture. And we don't get it. The portly rector; the scientific doctor; the matrons indolent or bustling; the damsels compact of vinegar or milk-and-water as the case may be, but uniformly anxious for decent settlement; the awkward, but virtuous curate; the handsome, but loose-moralled soldier—are all of an appalling vagueness and conventionality. When they are not conventional, they are generally mistakes. What was the author thinking of when she made Adelaide Birkett—her typical English young lady with the addition of brains, high-bred, calculating, and self-controlled—when she made this paragon of propriety indulge in a vulgar scolding-match with her rival, in the very presence of the fascinating Major? Again, when this Major, who is similarly represented as a pattern gentleman, meets Leam Dundas for the first time, he says to her (she is half Spanish), "the prettiest Andalusian woman I have ever seen has an English father." This is the gallantry of a spruce bagman trying to ingratiate himself with a casually-met milliner, not that of a gentleman talking for the first time to a lady of his own rank. The same personage, on the last page of the book, "thrusts his wife almost savagely aside" as she is going to make a remark. Now, a gentleman of this sort might possibly be unfaithful and even cruel to his wife, but we don't think he would be rude to her. As for Leam herself it is hard to say much, for it is not clear what the author's object in drawing her is. Given a foolish Englishman for father, and a Spanish wild beast for mother, and an odd cross may be expected. Leam is certainly odd, but during the greater part of the action she is by no means interesting. The animal affection between herself and her mother is rather repulsive than pathetic: her "unutterably tragic" eyes, woful looks,

and the rest of it, are insisted on till they become a bore, and, though she might have been very fascinating to the bodily sight, she lacks anything which might commend her to the mind's eye. The author in trying to prevent her great crime—the central incident of the book—from being too shocking, has practically made it no crime at all, and thereby has given the whole thing the air of a much ado about nothing. The act of a totally untrained and uneducated child of fourteen, whether premeditated or not, cannot present itself to any rational person as more criminal because it happens to result in destroying life than if it happened, as most such acts do, to result in the destruction of a tea-cup or a toy. The power to appreciate the deed and its consequence being wanting, the guilt is wanting likewise. We must notice, however, as strikingly good and in marked contrast with the rest of the book, the chapters describing Leam's penance in Cumberland. These seem to us the best that the author has written since *Lizzie Lorton*, of which they naturally remind the reader. But on the whole, the errors of construction before noticed, not to mention a good many minor faults, prevent the book being satisfactory as a whole, although it displays, as indeed its author's work almost always displays, a good deal of cleverness, and if not of taste, of power.

It is a question—such as would have delighted the charming and misunderstood owl of Mr. Froude's *Cat's Pilgrimage*—whether the habit which young novelists have acquired of adopting scraps of poetry as titles is wise or unwise. On the one hand, it may be contended that a pretty title makes one expect a pretty book, and causes proportionate exasperation when the book is—as is too probable—discovered not to be pretty. On the other hand, it may be urged that in reading bad grammar and nonsense it is a consolation to be reminded of better things by the heading at the top of each weary page, and to be thus in a manner soothed in one's torments by the echo of *Lycidas* or the *Elegy*. However this may be, Mr. Keith's ambitiously-titled book is not exactly bad grammar or nonsense. It must be confessed that his *Daystar*—a young woman who dies of heart-disease while she is being married (do young women often die of heart-disease while they are being married?)—is a pert, an underhand, and a not over modest *Daystar*. And the practice of allowing two pages of metaphorical moralising to one of action or dialogue is a dangerous practice, especially when the metaphors come rather wildly, and Mr. Keith informs us that "Life is one grand poetic psalm, even in his work-a-day smock." But with all this the author has glimmerings, by the light of which, carefully concentrated, he may one day write a much better book. Moreover, *So Sinks the Daystar* is in one volume, and ingratitude is the worst of vices.

*We are Worldlings* is an altogether exceptional book. Its style (which reminds us more of Mr. F. L. Benedict than of any other living novelist) is peculiar; its grasp and display of character is more peculiar still, and its plot is so odd that we defy the most practised novel-reader to anticipate it. A writer bold enough in his search for a

peripeteia to imagine a young man who elopes with one young woman, meets another casually at Charing Cross, and finding that he prefers her, completes the elopement with damsel No. 2 and leaves damsel No. 1 *plantée là*, deserves success—and we think he has obtained it. At the same time we should not like to prophesy a general popularity for the book. Its great merit is its unerring display of out-of-the-way character, and we do not think that this appeals to the many. The intricacies of the heroine's nature are followed with extraordinary skill, and imagined, we think, with perfect truth; but they are certainly intricacies. With her indifference to things in general, her frantic attachment to the little brother whom she has unintentionally crippled, and whose death she is in a manner responsible for, her passion for a man who only likes her, her liking for the husband who adores her, her quaintly-blended contempt for the latter when she discovers his conduct to the girl whose place she unwittingly took, her despair at the final re-union of the man she loves with his affianced—Jenny de Morella is an original creation, if a hazardous one. But she is possible and interesting, and actually afflicts us when a handy bloodvessel solves the difficult problem of continued existence for her. In some respects she is the best personage of her kind that we have met this season; and, indeed, there is more power of an eccentric sort in *We are Worldlings* than in a score of ordinarily good novels. Had we the space we should like to give a much more elaborate criticism of it.

Three novels, one after the other, in each of which the heroine expires tragically under harrowing circumstances in the last chapter are almost too much even for a stouthearted and callous reviewer. It is a relief to feel that there is no danger of a further strain being put upon our shattered nerves in the book which follows. We are not, we confess, fair judges of Captain Mayne Reid. In defiance of all right and justice, the benefits he conferred upon our nonage will recur to our mind, and the remembered charms of *The Rifle Rangers* and *The Desert Home* plead for their successors in the barefaced manner common in Roman, but discredited in English, courts of justice. But in truth *The Flag of Distress* has little need of being praised by allowance. It is a capital story of adventure, picturesquely told, and free from the jerky and melodramatic manner of some of its author's later books. The wanderings of the luckless barque *El Condor* under her flag of distress, with her crew bound to their seats, and nothing moving but two orang-utangs (of which personages Captain Mayne Reid might have made much more), may fairly claim to interest others besides schoolboys.

Mr. Louis Withred is apparently of one mind with that eccentric divine who said that it was unnecessary and, indeed, absurd for a sermon to have much connexion with its text. The heroine of *Penelope's Web* is certainly named Penelope, but there her likeness to the Queen of Ithaca ceases. The book is a mere love-tale of the simplest description, telling how two people fell in love at first sight, how evil tongues and incautiousness cut them asunder, and how as a matter of

course it all came right again. There is consequently a minimum of plot, and what there is is not well managed, the *incognito* and the misdoings of the villain (or rather the evil genius), Major Gray, being of a rather unintelligible character. Neither is there much originality of manner. But such as it is, the book is pleasantly and not ungracefully written, and is certainly rather above than below the level of its fellows. Bella Dudley, a benevolent flirt who wears a secret willow, though not entirely new, is successfully and engagingly drawn.

GEORGE SAINTSEURY.

#### MINOR POETS.

*Estelle and other Poems.* By Gerard Bendall. (E. E. Barrett.) Among a heap of books distinguished mainly by their helpless mediocrity, Mr. Bendall's volume, full of immaturity and promise, full of a boyish crudeness and a measure of fervour and beauty that suggest high hopes and possibilities, comes as a very welcome presence. "Estelle" is a kind of epic romance of our own day, having for its subject the love of the speaker for an incomparable lady whose husband has left her for three years. After much emotion and no plot, the truant returns, and the ecstatic couple are torn apart. The story is very poor, and the ethics are ludicrous, but as mere poetic expression the verses never fall below a praiseworthy level, and are often both animated and charming. One line, describing heaven as a place "where there are no husbands any more," might, we humbly submit, be judiciously omitted in future editions. The other poems we like better in all respects than "Estelle." We are inclined to fancy from internal evidence that the author is very young indeed, and that he has come before the public too soon. If we are right, and if such pieces as the best of these represent a very unripe adolescence, then we have more than a hope, almost a confidence, of the author's ultimate success. At present the influence of the immediate poetic fashions of the day is too strongly marked; the words "sweet," "quite," and other expletives, used in the peculiar tricky way that characterises a certain school, and a little surplus fervour of a physical kind, are mannerisms that need to be carefully pruned. But we think our readers will agree with us that in such pieces as "The White Rose," of which we quote some stanzas, a very true and tender poetic chord is struck:—

"O rare white rose, it is not very long  
Since that your eye was bright and red your  
cheek;  
And now I feel ashamed to be so strong,  
And see you lying helpless and so weak.  
Would I could do some kinder thing than speak  
Sad, useless words. Would I could lay my head  
Where yours lies, dear, and suffer there instead.  
I love you better that your cheeks are pale,  
And that your thin white hands are strong no  
more:  
Now that your fluttering breathings faint and fall,  
I love you better, better, than before,  
When days came laden with love's joy in store,  
And all the grass was happy for your feet,  
And the birds answered to your laughter sweet.

I wonder if the blushing ruddy rose  
Will think its redness good, now you are white.  
I wonder if our sorrow the bird knows,  
And knowing, will be silent day and night,  
Thinking its songs of gladness are not right,  
When you are lying mute and suffering,  
And your sweet lips have not a song to sing."

*Poems.* By Sir John Croker Barrow, Bart. (Longmans.) This author leads off with a most startling couplet—

"Night, like a dark-eye'd Squaw, hath rocked to  
rest  
The drowsy Day, upon her red-skin breast,"

and then immediately subsides into commonplace for the rest of the volume. He asks, "Am I a poet?" and answers it in the affirmative. Sir John Croker Barrow, Bart., has the courage of his opinions.

*The Queen of the Fairies, and other Poems.* By Violet Fane. (Chapman and Hall.) The authoress who writes under the pseudonym of "Violet Fane" achieved a success of scandal by her audacious romance of *Denzil Place*. If she had succeeded it by a really able work, as unexceptionable in morals as is *The Queen of the Fairies*, she would have been received with open arms, for what is more fascinating than a penitent in literature? She has, however, been maladroit enough to be rather dull. The opening poem is spoken in blank verse by a village curate, who quotes Victor Hugo and Swinburne, but who is otherwise a very faultless person. The story, one not wholly unfitted for a novel, is of a clever little peasant child, who is taken out of her own family and class to live at the rectory, where she is seduced by

"One who wore a gaudy uniform,  
And pranced on charger."

He throws her off at once, and she goes up to London and disappears on the streets, the curate, who has loved her madly, innocently supposing her to have married her guardsman. She becomes a dancer, and one night when her old lovers happen both of them to be in the theatre, the stage catches fire and she dies of fright. So the curate goes back and marries the rector's daughter. It is a poor story, but might, as we have said, have been better carried out in prose. Some fragments of an unpublished poem called "The Idolaters" promise more than any of the minor pieces, but the impression given by the volume is one of distinct incompetence, joined to a genuine desire for lyrical expression, and a certain audacity of conception which is, to say the least, tantalising.

*Camden, and other Poems.* By Cave Winroom. (Pickering.) With considerable warmth of fancy and a tolerably effective range of verse-melody, Mr. Winroom fails for lack of force, and for lack of any definite object on which to exercise his gifts. His opening narrative, called "Camden," has the outward appearance of one of Byron's octosyllabic tales, but the inward fashion of it is as follows:—

"I watched my Eila hour by hour,  
In sooth she was a lovely flower  
Pure as the lily, and as fair,  
Bowed by each whispering breath of air,  
Fresh as a newly opened rose  
That all its glowing bosom shows," etc.

"Saleb," an Oriental piece of voluptuousness, is better done than this, but even here the gorgeousness is strangely inefficient. The volume contains many pretty stanzas, of which this is not an unfavourable example:—

"The darkness dies along the skies;  
The stars begin to shine;  
The cloudy day has passed away;  
The dew is on the vine;  
The rose is blossoming on the wall;  
The cypress leaves begin to fall;  
The night birds sing on dusky wing;  
The drowsy moths are flying;  
And in their bowers of tent-shaped flowers  
The pale glowworms are lying;  
And a soft slumber steals o'er me  
Lulled by the splash of the murmuring sea."

*Poems.* By Emily Pfeiffer. (Strahan.) Mrs. Pfeiffer is distinctly more articulate than Mr. Winroom, and has a more definite purpose before her, but she has much to learn in the elements of poetic work. She is earnest, but affected; desirous of expressing a powerful individuality on the reader without being fully convinced of her object. This gives an uncertain tone to her pieces which is somewhat distracting. If she is to take any place as a poet, she must divest herself of some intolerable qualities: such as a seemingly inveterate harshness and tunelessness of verse, and a pedantic



use of philosophic phrases that hide a poverty of thought. We would urge her, as a writer who seems to have an aim that lifts her above the herd of incompetent versifiers, to cultivate self-criticism, to be simple, genuine and lucid, and above all to avoid such sentimentality as gives a peculiarly unpleasant flavour to some of the ballads in the beginning of her volume. We had marked a sonnet, the first "On Hearing the Introduction to Lohengrin," for quotation, as containing almost every sin of diction possible to a sonnet-writer, but the task is perhaps needlessly ungracious, and we will rather quote a quatrain from one of the earlier pieces with which we can find no possible fault, and the felicity of which is marvellous:—

"Your kisses were so embalmed  
With spices of beech and fir,  
That they haunt my lips in the dead o' the night,  
If the night-winds do but stir."

We cannot but think that the writer of these lines and of one or two of the sonnets might make a reputation if she would only lay aside her besetting sins and resolutely reject her affectations. Among the latter we include the assumption of high philosophical or metaphysical convictions.

*The Growth of Love. A Poem in Twenty-four Sonnets.* (E. Bumpus.) This unobtrusive pamphlet does no dishonour to the taste or power of its anonymous author. Such sonnets as the following form its contents:—

"O weary Pilgrims, chaunting of your woe,  
Who turn your eyes to all the peaks that shine,  
Hailing in each the citadel divine,  
The which ye thought to have entered long ago;  
Until at length your feeble steps and slow  
Falter upon the threshold of the shrine;  
And your hearts overburdened doubt in fine  
Whether it be Jerusalem or no.  
Disheartened Pilgrims, I am one of you;  
For, having worshipped many a barren face,  
I scarce now greet the goal I journeyed to.  
I stand a pagan in the heavenly place;  
Beneath the lamp of truth I am found untrue,  
And question with the glory I embrace."

We venture to think there are not many living sonneteers who could surpass this dignified and elegant poem. But from so limited a specimen as is here supplied it is dangerous to speak too definitely about an author's capacity.

*The Literary Remains of Catherine Maria Fanshawe.* With Notes by the late Rev. William Harness. (Pickering.) Mr. Pickering has done well to reprint these graceful *vers de société*, many of which have floated in the minds, and been wrongly quoted by the tongues, of men. They will be interesting to all students of the literary life of the early part of the century, and of the circle in which the Miss Berrys, Sidney Smith, and Miss Fanshawe herself, were prominent. The charade on the letter H, constantly ascribed to Byron, almost always incorrectly printed, is given here as it should be, and the graceful parodies, if such they can be called, of Gray, Wordsworth, and Cowper, in fact all Miss Fanshawe's playful and ladylike verses, are well worth collection and preservation.

*Simon the Cyrenian, and other Poems.* By John S. B. Monsell, LL.D. (George Bell and Sons.) All who knew, and many who did not know, the late Rector of Guildford, will be glad to possess this pretty little book. Its very form will remind them of one of the peculiarities of its writer. Being a very large man, he had the whim of writing on the smallest possible note-paper, and compressing what he had to say into a space scarce to be measured by inches. So here his poems appear in a tiny duodecimo, though there is more in it than in many a far more pretentious volume. Dr. Monsell was an Irishman, whose buoyant spirits were controlled by his fervid piety, but shielded him from any tinge of fanaticism, even though he held views which some might have called extreme. The fluency of his nation shows itself in some of these verses, which are now and then too long

for their subject, and there is no reason why, having gone on for a certain time, they should ever stop. But they are always easy, graceful, and flowing, and his works we have hitherto known among the best specimens of lyric devotional poetry. Nor is this any exception. Dr. Monsell is often particularly happy in taking some little observance which hovers on the borderland between a natural reverence and a superstition, and draping it in a graceful fancy which justifies the usage, and renders even a well-worn platitude tolerable. As:—

"When thou dost meet the dead,  
Pass with uncovered head,  
The Conqueror of Kings is on the road,  
And one day we all must  
Bow down into the dust  
Before this mighty messenger of God.  
He is no enemy  
To injure thine or thee;  
But a good friend in God's great mercy sent  
To open the last door,  
That doth to life restore,  
The pardoned to take back from banishment."

—(P. 45.)

Dr. Monsell now and then broke out in his native Irishry, but even then was not blind to the faults of his kin. Here is his muse in her lighter moments:—

"Know ye the land where the shout and shillelagh  
Are emblems of deeds that are done in their clime,  
Where kindness long past will but little avail a  
Poor landlord who asks for his rents in good time?

Know ye this land? Who on earth does not know it?  
By the strange contradictions its contrasts recall:  
The prey of the plotter! the pride of the poet!  
The plague of the statesman! the puzzle of all!  
'Tis an isle of the ocean! a gem of the sea!  
Which wants only freedom from self to be free."

—(P. 183.)

There are many to whom these pages will recall the rich tones of a brogue they will hear no more, and the genuine warmth of an Irish heart now still.

*The Poetical Works of Ray Palmer.* (R. D. Dickinson, Farringdon Street.) We gather from Mr. Palmer's modest preface that he is a clergyman in New York, and that his poems are gathered into this "complete edition" from hymn-books, periodicals, and one or two smaller volumes. He has no doubt done well to collect them, and they will be prized by many devout persons. There is a tone of soothing piety about them, and, though they are never strong, they are almost always pleasing to those who are by nature, or can by sympathy place themselves, in the mood of those for whom they were written. A long poem in blank verse called "Home" is not interesting to us, though it has met in America with some acceptance, but the hymns, both original and translated, are good. There is no trace of imitation, but some of the best reminded us of Mr. Lynch's volume *The Rivulet*, known to all who take an interest in subjective sacred poetry. We select, as a specimen, two stanzas from a hymn which may be compared with Dr. Newman's "Lead, kindly light." Here also does not seem to be imitation, but coincidence of thought has led in a measure to coincidence of expression:—

"My Father, God, lead on,  
Calmly I follow where Thy guiding hand  
Directs my steps. I would not trembling stand;  
Though all before the way  
Is dark as night, I stay  
My soul on Thee and say—  
Father, I trust Thy love; lead on!"

Thy way is peace, lead on!  
Made heir of all things, I were yet unblest  
Didst thou not dwell with me, and make me rest  
Beneath the brooding wing  
That Thou dost o'er me fling  
Till Thou Thyself shalt bring  
Father, my spirit home; lead on!"

## NOTES AND NEWS.

THE story of Mr. Margary's journey from Shanghai to Bhamo and back to Manwyne, which, as told in his journals and letters, will be published very shortly by Messrs. Macmillan and Co., will, we hear, be supplemented by a valuable epilogue on our relations with China, from the pen of Sir Rutherford Alcock, K.C.B. The book will also contain a route map, practically new to geographers, of the country through which Mr. Margary passed.

DR. ARTHUR GAMGKE, F.R.S., Professor of Physiology in Owens College, Manchester, has in the press a treatise on the Physiological Chemistry of the Animal Body, which will be published by Messrs. Macmillan and Co.

THE second and concluding volume of Mr. Macleod's *Theory and Practice of Banking*, embodying the new law of credit, will be published next week. Mr. Macleod's *Principles of Economical Philosophy* is now being published in Italian in the *Biblioteca di Economista*, under the direction of Professor Gerolamo Boccardo.

THE Cobden Club has been very active this year in the publication and dissemination of useful economic works, including a new edition of the well-known *Essays on Land Tenure*; a tract on "Money," by Mr. David Wells, of the United States; and a *History of Free Trade in Tuscany*, by Mr. James Montgomery Stuart. Among the foreigners recently elected as honorary members of the Club are the French economists and publicists, MM. Maurice Block and Ad. F. de Fontpertuis. It is understood that there will be no Cobden Club dinner this season.

MR. J. COMYNS CARR will contribute to the forthcoming number of the *New Quarterly Magazine* an important article upon the Royal Academy exhibition and the exhibition of pictures in the Paris Salon.

DR. GARTH WILKINSON, the author of that highly remarkable book *The Human Body in Connection with Man*, also of a volume of poems and other works, is about to publish, through Mr. Spiers, of Bloomsbury Street, an elaborate work upon the Methods of Science. He deals especially with Vivisection as an example of the methods generally employed. The book will also embrace a number of statistics relating to religion in connexion with the spirit of modern science. The full title is to be *On Human Science, Good and Evil, and its Works; and on Divine Revelation, and its Works and Sciences*.

IN a paper read on June 9, before the New Shakspeare Society, on "The Political Element in Massinger," Mr. Gardiner, after drawing attention to allusions to passing events in *The Bondman* and *The Great Duke of Florence*, pointed out that the play of *Believe as You List*, which was refused licence for fear of giving offence to the Spanish ambassador, does not merely refer to Sebastian, King of Portugal, as has been hitherto supposed, but contains much relating to the misfortunes of the Elector Palatine, and to the conduct of Charles I. and Weston in neglecting his interests. In the discussion which followed, Mr. Hales pointed out that in the lines relating to the discussion at Carthage upon the direction in which Antiochus was to fly:—

"One urged to the Parthian,  
A second into Egypt, and a third  
To the Batavian" (iii. 1),

the word "Batavian," which seems thoroughly out of place, may be accounted for by supposing that Massinger had his head full of Frederick's sojourn in the Netherlands. Mr. Gardiner finally explained the early part of *The Maid of Honour* as bringing James I. upon the stage in his relations with the Palatinate, in order that Charles's conduct in refusing to fill up the ranks of the Marquis of Hamilton's expedition might be indirectly blamed. The paper will shortly appear in the *Contemporary Review*.

MESSRS. BEMROSE have in preparation, in continuation of their series of descriptive railway guides, a *Great Western Railway Panoramic Guide*, and *London, Chatham, and Dover Railway Panoramic Guide*.

IN anticipation of the forthcoming travelling season, Mr. Stanford announces a new edition of *Through Norway with a Knapsack*, by Mr. W. Mattieu Williams; also *New Guide to the Isle of Wight*, by Mr. H. J. Jenkinson (whose *Handbook to the English Lake District* has reached a fifth edition); and a *Guide to the County of Kent*, by Mr. G. Phillips Bevan.

PROF. ROBERTSON SMITH's cautious and temperate article on the "Bible" in the *Encyclopaedia Britannica* has not escaped the lynx-eyed heresy-hunters of the Free Church of Scotland. A small catena of quotations has been issued by an Edinburgh publisher, with annotations, which displays a remarkable combination of stupidity and zeal for an impossible orthodoxy. The writer opens his attack with a criticism on the very harmless statement that τὰ βιβλία "correctly expresses the fact that the sacred writings of Christendom are made up of a number of independent records." He concludes with a statement that the battle is "pro aris et focis (sic)—our ALTARS and our HOMES." He persistently ignores the fact that Prof. Robertson Smith only professes to state tendencies of opinion and generally admitted results, not to investigate the truth or falsity of the received doctrine of revelation.

MR. THOMAS MITCHELL, the editor of Murray's *Handbook for Russia, Poland, and Finland*, has presented the third edition of that work to the Emperor and Empress of Russia, who have received it "graciously."

MESSRS. BELL AND SONS will publish shortly a volume of verse by the late Mr. R. W. Baddeley, the author of *Cassandra*, entitled the *Golden Lute and other Poems*. It was Mr. Baddeley's last work, and is published by his brother, "not only out of regard for its intrinsic merits," but also as a souvenir for friends and acquaintances.

THE earliest instance of the use of Arabic numerals hitherto known was in a MS. written by Petrarch in 1355, mentioned by Mabillon; but Mr. W. E. A. Axon lately called the attention of the Manchester Literary and Philosophic Society to examples about eighty years older. These occur in a treatise on the Astrolabe, by Machaallah, in the Cambridge University Library, a portion of which was printed by the Rev. W. W. Skeat, in his edition of Chaucer on the Astrolabe. Mr. Axon also referred to the bell at North Wootton, in Somersetshire, which bears the date of 1265 in Arabic figures, but, as he suggests, there must be some error in this case. Mr. Ellacombe, in his *Church Bells of Somerset*, queries the date as 1625, and prints the inscription in ordinary capitals, while those on bells as late as the sixteenth century are invariably printed in Gothic or other distinctive type. Mr. Axon himself remarks that the letters and ornaments are similar to those used in the seventeenth and eighteenth centuries, so that, whatever may be the correct solution of the riddle, it is clear that it cannot be claimed as an early use of Arabic numerals.

THE Council of the Society of Biblical Archaeology have appointed Mr. Robert Cust to act as the delegate of the Society at the International Congress of Orientalists at St. Petersburg, 1876.

THE *Temps* announces the publication shortly of a review of M. Renan's *Dialogues Philosophiques* by the late Madame George Sand.

AT the sitting of the Académie des Sciences Morales et Politiques of June 3, M. Zeller gave an account of a collection of documents in the archives at Florence, throwing light on the marriage of Henry IV. and Marie de Medicis. It appears that the Grand Duke of Tuscany, the uncle of the bride,

had been the principal agent in negotiating the reconciliation of the King with the Holy See, and had been the faithful ally of Henry in his struggle for the throne. The marriage was, however, no sooner arranged than it met with obstacles from different quarters. In the first place, the Grand Duke preferred to pay his niece's portion in obligations of Henry himself and his predecessors, while Sully, on Henry's behalf, insisted on receiving it in cash. In the second place, Henry's new mistress, Henriette d'Entragues, was naturally anxious that her lover should not marry at all. In the end, however, these difficulties were overcome. Early in 1600 the King sent an autograph letter to his future wife, to which she replied in a tone of naïve and almost childlike enthusiasm for the old sinner to whom she was about to be united. M. Zeller described at length a portrait of Marie de Medicis at this time of her life by Scipio Gaetani, which is preserved in the Pitti Palace.

AT the same meeting M. Caro gave an account of an introductory essay prefixed by M. Bersot to a posthumous work of M. Saint-Marc Girardin on Jean-Jacques Rousseau.

AT the four days' sale of Mr. Bragge's magnificent collection of manuscripts, last week, by Messrs. Sotheby, Wilkinson, and Hodge, an "Evangelistarium," MS. on vellum of the ninth or tenth century, sold for 780*l*. It was in the most perfect preservation, filling 395 leaves, the first four of which displayed full-length figures of the four Evangelists, each of them represented as writing his Gospel; and was considered one of the finest specimens of ancient art ever offered to a purchaser. The MS. in four vols. described as *Bible Historialis, ou les Hystoires escolastres traduite en François par Guiars Des Moulins Doien de Saint Pierre d'Aire*, being the first translation of the Bible into French, 1244-1294, written on 771 leaves, all exquisitely illuminated in gold and colours, sold for 610*l*. Other noteworthy lots, taken in the order of sale, were the following: *Astrologiae Florum Tractatus*, 2 vols. fifteenth century, 43*l*.; *Austyn (Seint) Meditations and Confessions in Englysshe*, fourteenth century MS. on vellum, from the library of Henry VIII., 81*l*.; *Biblicae Icones*, a series of fifty-eight paintings on vellum of Scripture scenes, somewhat rude in execution, twelfth century, 55*l*.; *Breviarium ad Usam Sarum*, sixteenth century, formerly belonging to the Augustine Priory of St. Mary of Walsingham, 96*l*.; *Biblica Historia Rhythmica*, a Greek MS. of the fifteenth century, ornamented with 348 paintings of subjects in the Pentateuch, 93*l*.; *Christi Vitae et Passionis Icones*, sixteenth century MS. on fifty-three leaves, having curious tail-pieces, opposite each scene of the Life of Christ, depicting sportsmen, monks, fools, Judas hanging, &c., 138*l*.; *Liturgia*, a Coptic MS., 34*l*. 10*s*.; *Heures de Notre Dame*, a fifteenth-century MS. on 473 pages, in the best style of French art, 300*l*.; *Horae Beatae Mariae Virginis Belgice*, fifteenth century, 59*l*.; another in French on seventeen leaves, fifteenth century, 110*l*.; another on 210 leaves by a Flemish scribe, 120*l*.; *Missale per totum Anni Circulum secundum Consuetudinem Sanctae Romanae Ecclesiae*, fifteenth century, formerly in the collection of the Duc de la Vallière, 60*l*.; *Psalterium Davidis*, twelfth century, 45*l*.; another, written by a Catalan scribe in the fifteenth century, 120*l*.; *Corpus Juris Canonici cum Apparatu Bartholomaei*, by an Italian scribe, with miniatures by Giotto, 96*l*.; a MS. illustrating costumes, customs, manners, sports, &c., of Germany in the sixteenth century, comprising nearly 1,000 drawings, 96*l*.; *Epistres et Evangelies*, 1336, 85*l*.; *Euripide, Tragedie des Troades*, sixteenth century, 80*l*.; *Fables d'Esop, d'Avien, d'Allefonce et aulcunes joyeuses de Poge Florentin*, fifteenth century, 60*l*.; *Gower Confessio Amantis in Englyshe Verse*, MS. on vellum written about 1400, ornamented with eight miniatures in floriated borders. This is the earlier version of Gower's poem, which was dedicated to Richard II. and contains the complimentary verses to Chaucer; it sold for 175*l*.

A MS. German poem, *Bibel Geschichte*, written in 1411 on 266 leaves and ornamented with 146 paintings of Scriptural subjects, fetched 295*l*.; *Horae Beatae Mariae Virginis*, fifteenth century, illuminated in style known as Camaieu Gris, 275*l*.; another in the best style of Flemish art, 151*l*.; another by a Valencian artist, 68*l*.; others 69*l*. and 65*l*.; a splendid specimen of somewhat earlier date than the preceding, the work of a French artist, 170*l*.; *Histoire du Monde depuis sa Creation jusqu'à Jules César*, fifteenth century, 55*l*.; *Lydgate's Liff of oure Ladye*, fifteenth century, from the Towneley Collection, 47*l*.; *Passion de Nostre Seigneur Jesus Christ*, fourteenth century, 90*l*.; *Biblia Sacra Latina*, thirteenth century, in double columns on 412 pages, from Dr. Adam Clarke's library, at the sale of which it went for 340*l*., on this occasion only realised 250*l*.; *Horae Beatae Mariae Virginis*, fifteenth century, on 280 leaves, decorated with fifty miniatures, &c., 190*l*.; another, a specimen of Flemish art, 105*l*.; another, Italian, 85*l*.; another, Catalan, 70*l*.; another, the ornamentations of which were richly executed by a Bolognese artist for Belondo di S. Biagio, 1470, 100*l*.; *Missale Monasticum*, about 1080, 23*l*. 5*s*.; *Missale ad Usam Ecclesiae Rothomagensis*, fifteenth century, 85*l*.; *Missale Romanum, cum Calendario*, thirteenth century, by an Anglo-Norman scribe, on 465 leaves, 206*l*.; *Psalterium Davidis*, fourteenth century, 30*l*.; another, twelfth century, 34*l*.; another, thirteenth century, illuminated in the Anglo-Norman style, 100*l*.; *Missale ad usum Ecclesiae Cathedralis Sancti Dionysii Parisiensis*, 1336-1352, 300*l*. The magnificent eleventh or twelfth century MS. *Lectonarium*, which sold for 550*l*. at Sir W. Tite's sale two years ago, only fetched 420*l*. The whole collection, numbering 491 lots, realised 12,272*l*.

AT the sale of autographs, &c., on Monday and Tuesday this week by Messrs. Sotheby and Co., the following lots were among the most interesting: Richard Baxter, 4*l*. 10*s*.; H. Bullinger, the Reformer, 1561, 3*l*. 3*s*.; Burns, 4*l*. 2*s*. 6*d*. and 5*l*. 15*s*.; Calvin, 6*l*. 5*s*.; W. Cowper, 3*l*. 17*s*. 6*d*.; Cromwell, signature, 1652, 3*l*. 10*s*.; Elizabeth, signature, 4*l*.; Colonel Gardiner, 1*l*. 13*s*.; Bishop Grindal, 2*l*. 6*s*.; "Meditations" Hervey, 1*l*. 12*s*.; Hume, 1*l*. 18*s*.; Leibnitz, 1*l*. 19*s*.; Rev. John Newton, 2*l*. 2*s*.; Professor Porson, 1*l*. 1*s*.; four letters of Sir W. Scott fetched from 3*l*. to 1*l*. 6*s*. each, and a volume of letters from him, Lockhart, &c., 9*l*. 12*s*.; Archbishop Usher to Sir Henry Spelman, 3*l*. 12*s*.; Dr. Watts, 2*l*. 19*s*.; John Wesley and G. Whitfield, 1*l*. 12*s*. each; a letter of Wesley's mother to Lady Huntingdon, "abounding in pious sentiments," 3*l*. 12*s*.; Wordsworth, 2*l*. 5*s*.; a MS. on 120 sheets of letter-paper, attributed to Defoe, 5*l*.; Washington, 15*l*. 10*s*.; 6*l*. 10*s*. and 3*l*.; Southey, 2*l*. 5*s*. and 1*l*. 11*s*. 6*d*.; several letters of the Empress Eugénie, written about 1840, sold at prices ranging between 2*l*. and 1*l*. 15*s*.; Sir J. Franklin, 1*l*. 3*s*.; a collection of bills drawn or accepted by Mrs. Jordan, 3*l*.; Carl von Weber, 5*l*.; two letters, &c., of Edmund Kean, 10*l*. 5*s*.; J. Hogg, 1*l*. 11*s*.; autograph song by Keats, 3*l*. 6*s*.; a letter of Hyde, afterwards Lord Clarendon, to Prince Rupert and others in 1648, 5*l*. 2*s*. 6*d*.; Archdeacon Paley, 1*l*. 14*s*.; Adam Smith, 2*l*.; Bossuet, 2*l*. 10*s*.; Shelley, 5*l*. 5*s*.; Byron, from Newstead Abbey, September, 1811, 4*l*. 10*s*.; Nicolas Poussin, 4*l*. 15*s*.; a long letter signed by Bonaparte, as First Consul, to the Minister of War, 1804, 6*l*. 15*s*.; Harold the Hardy, in two cantos, by Scott, 8*l*.; and Harold the Dauntless, 6*l*.; Dean Swift, 5*l*. 15*s*.; four autograph letters in German of Queen Victoria, 1853, 2*l*. 10*s*.; Garrick to his brother, 3*l*. 15*s*.; Dr. Johnson, 4*l*.; Sir I. Newton, 2*l*. 2*s*.; Sir Walter Raleigh, 5*l*. 10*s*.; Selden, 2*l*. 16*s*.; Shennstone, 3*l*. 1*s*.

IT is announced by the committee of the "German Journalists'" Society that a general conference of the body will be held this year at Wiesbaden, on August 19, 20, and 21. Among the



subjects proposed for discussion we find the now much-vexed question of the projected changes in German orthography.

SOME interesting particulars regarding Nicolaus Copernicus have been brought to light by Dr. Carlo Makagola, through the careful examination of hitherto unused archives in the possession of the Malvezzi family. From these documents it would appear that the great Polish astronomer entered the university of Bologna as a student of law, in 1496, and was enrolled in the German "nation," as may be seen from the copy extant in the Malvezzi archives of the "Matricula nobilissimi Germanorum Collegii" for the years 1497 to 1542. Copernicus left Bologna in 1500, without having taken orders, or obtained the doctor's degree, the latter being probably at that time, when the attendant fees were excessively high, a dignity which his limited means placed far beyond his reach.

THE publication by the Cotta firm at Stuttgart of the thirty-second edition of Simrock's *Nibelungenlied* sufficiently attests the constantly augmenting interest felt by Germans in the remains of their Mediaeval literature. Almost simultaneously with this new edition of the great German epics there has appeared a fifth edition also of Herr Simrock's rendering of Wolfram von Eschenbach's *Parzival* and *Titurel* and another edition of his admirable version of the *Eddas*.

A NEW reading-room and library, intended to serve chiefly as a library of reference for art and science, have been opened this week at the Crystal Palace. The original library, which contained a large collection of valuable works on art, was destroyed, it may be remembered, in the fire that broke out in the tropical portion of the building in 1866. Since then vigorous efforts have been made by the directors to restore the library and to render it effective for art-instruction. More than 6,000 volumes have now been catalogued, and any visitor to the reading-room may obtain the book he requires, by simply writing the title and signing his name on the slip of paper provided for the purpose, without, so far as we understand, having of necessity a regular ticket.

WE have received *French Genders*, by Rhymer (Longmans); *Iron and Steel*, by Charles Hoare (Crosby Lockwood and Co.); *Select Titles from the Digest of Justinian*, edited by T. E. Holland and C. L. Shadwell, Part III. (Clarendon Press); *Die rechtliche Unverantwortlichkeit und Verantwortlichkeit des römischen Papstes von Bluntschli* (Nordlingen: Beck'sche Buchhlg.); *Shakespeare's Dramatic Art*, by Hermann Ulrici, translated by L. Dora Schmitz, Vol. I., Bohn's Standard Library (Bell); *Molière's Dramatic Works*, translated into English Prose, by C. H. Wall, Vol. I., Bohn's Standard Library (Bell); *An Introductory Hebrew Grammar*, by A. B. Davidson, 2nd edition (T. & T. Clark); *The Argonaut*, edited by G. Gladstone (Hodder and Stoughton); *British Captives in China: an Account of the Shipwreck on the Island of Formosa of the Brig Ann*, by Dan Patridge, the sole survivor (printed by Wertheimer, Lea and Co.); *Address at the Annual Meeting of the Members of the Birmingham and Midland Institute*, by F. Thackeray Bunce (Birmingham); *Elements of Algebra*, by E. Atkins (Collins); *Germanicus, or Extracts from the Annals of Tacitus*, with English Notes, Introduction, &c., by A. H. Beesly (Longmans).

THE following Parliamentary Papers have lately been published:—Second Report on the Education of Officers, by the Director-General of Military Education (price 5d.); Papers relating to Experiments concerning Boiler Explosions in Steam Vessels (price 6d.); Thirty-eighth Annual Report of the Loan Fund Board of Ireland (price 2½d.); Abstracts of returns of Wrecks, Casualties, and Collisions, which occurred on the Coasts of the United Kingdom and the British Possessions abroad, or to British Vessels on the Coasts of

Foreign Countries, from July 1, 1874, to June 30, 1875, with Charts (price 9s.); Circulars respecting Slaves in Foreign Countries addressed to British Military or Naval Officers (price 1½d.); Report of Committee on Boulogne Petition (price 2d.); Report on the System of Savings of Provisions and Victualling in the Royal Navy (price 6d.); Financial Despatch on the Tariff of India (price 3d.); Papers relating to recent cases of Scurvy on board British Merchant Ships (price 2s.); Twenty-second Annual Report of the Director of Convict Prisons for Ireland (price 3d.); General Digest of Endowed Charities for the North Riding of York (price 9d.); Report of Committee on Halifax Vicar's Rate (price 1s. 6d.); Fortieth Report of Inspectors of Prisons of Great Britain—I. Southern District (price 2s. 2d.); Report from the Select Committee on Turnpike Acts Continuance (price 3d.); Further Correspondence relating to the Affairs of certain Native States in the Malay Peninsula, with Maps (price 2s. 4d.); Accounts of Expenditure on Metropolitan Police, &c. (price 2d.); Eighteenth Report of H.M.'s Inspector of Constabulary of Scotland (price 6d.); Returns relating to Church Building and Restoration (price 1s. 1d.).

#### OBITUARY.

THORNBURY, Walter, June 11, aged 46.

#### GEORGE SAND.

FRANCE has lost her greatest writer. George Sand died on June 8, at her castle of Nohant (Berry) aged seventy-two.

Lucile Aurore Dupin was the great-granddaughter of Maréchal de Saxe and Aurore de Koenigsmarck, and her father, M. Maurice Dupin, was an officer in the armies of the first Empire. By the romance to which her grandmother owed her birth, she seems to have been predestined to the part she played in contemporary literature. Her father died in 1808, and she was educated partly in the country at Nohant by her grandmother, partly in Paris in the convent of the English Augustines, where she was very near devoting herself to a religious life. We trace in this double education the two widely-different sides which were to characterise her talent: the passionate love of nature and a country life after the fashion of the end of the eighteenth century; and a mystical and religious tendency. She was married in 1822 to M. Dudevant, and had two children, Maurice and Solange (the latter married Clésinger, the sculptor). The marriage was not a happy one, and in 1830 she left her husband, and came to Paris, where she began to earn her livelihood as a miniature and water-colour painter. Her talent as a writer was first revealed to her by Jules Sandeau, with whom she formed a close friendship, and, after helping him in his novel entitled *Rose et Blanche*, she published her first work, *Indiana*, under the name of *George Sand*. 'Since then, up to the time of her last illness, she never ceased writing, and up to about 1865 or 1866 her talent may be said never to have waned. Subjected in turn to divers influences, these are reflected in her works. *Indiana* and *Valentine*, written immediately after her separation from M. Dudevant, paint the sufferings of a woman tied to a man unworthy of her, and preach the supremacy of passion in the face of social laws and proprieties. Later on, when she gets to know Alfred de Musset and Chopin, her novels show woman thirsting for the ideal, for fidelity, for devotion, in conflict with man, selfish weak and sensual. Thence *Lélia*, *André*, *Horace*. Lastly, under the influence of Pierre Leroux, Lamennais, and Michel de Bourges, she launches into mysticism, into socialistic and humanitarian dreams, and publishes *Spiridon*, *Consuelo*, *Le Pêche de M. Antoine*. The Revolution of 1848 broke out while she was in this democratic and republican vein, and with all the fervour of enthusiasm her nature was capable of

she fell in love with it. She wrote an *Introduction aux Bulletins de la République*, two *Lettres au Peuple*, started a paper—*La Cause du Peuple*—translated Mazzini's *République et Royauté en Italie*. She is even said to have been the writer of several of the proclamations of the Provisional Government. This effervescence did not last. On the advent of the Empire, George Sand found no difficulty in turning to nature and art, the real and permanent objects of her devotion. Then she produced that series of sylvan novels, *La Mare au Diable*, *La Petite Fadette*, *François le Champi*, which opened up quite a new vein in French literature, and are perhaps her best title to glory. From that time, though she continued to take an interest in all the great questions of the day, as the philosophical questions in *Mlle. de la Quintinie* prove, and in politics in her *Lettres écrites pendant la Guerre*, she dwelt apart in calmer and more harmonious regions, gave up the attempt to turn the novel into a social or religious sermon, and while devoting herself to the representation of the passions, gave full play to her love for nature and her wonderful descriptive talent. French scenery has never had a truer or more inspired painter than George Sand. Berry, la Marche, le Velay, Provence, live again in her novels, in *Mauprat*, *Jean de la Roche*, *La Ville Noire*, *Tamaris*, as Italy does in *Daniella*, and in the *Lettres d'un Voyageur*. In the exquisite volume *Around de la Table* she tried her hand at criticism, and published some *Mémoires* which, with the exception of the part devoted to her childhood, are not equal to her novels. George Sand does not owe her place in the literature of the nineteenth century to the originality or the depth of her ideas. Deeply imbued with the ideas of J. J. Rousseau, her spiritualism, her humanitarian and democratic enthusiasm, remained the basis of her religion and of her politics. If she has given utterance to other than these fundamental ideas, she has done so under the influence of the men who surrounded her, as a sounding echo gives back, with added fullness and beauty, the notes which awakened it. The greatness of George Sand's genius lies first of all in the power and eloquence wherewith she depicts human passion. Without a Balzac's depth of analysis, she moves us much more. No one has so well expressed the transports of love, or the enthusiasm of art. The other side on which she has earned for herself a distinctive place in contemporary literature is her talent for clothing in artistic form the popular sentiments, the rustic life, and in revivifying the traditions, memories, the soul of old provincial France. She has found an entirely new vein. As a painter of nature and of the people, G. Sand effected as complete a revolution in our century as did Rousseau in his. The morality and immorality of G. Sand's works have been often discussed. They may, no doubt, at certain moments and on certain natures, have exercised an injurious influence by inspiring a contempt for the laws of society and advocating the sovereign rights of individual passion. And yet we believe her influence to be, on the whole, beneficial rather than the reverse. There is nothing low, mean, or vulgar in her. Her aspirations are always after the ideal, she believes in good and raises human nature by representing it as invariably guided, even in its errors, by noble instincts. She has in fact done no more than paint herself. Her life laid itself open, no doubt, to much criticism and much blame, and it would be foolish to try to ignore the faults into which she fell owing to an ill-directed education, an unhappy marriage, and the storms of literary and political life; but she never lowered herself. Her character remained unblemished, she always strained after a lofty ideal; those who knew her have invariably found her good, generous, and devoted; a zealous worker, and modest in spite of her fame; attached to children, to the poor, and the lowly. She was the Providence of the place where she lived; and if she inspired passions which rendered some years of her life unhappy, she likewise in all

ranks of society inspired pure and faithful friendships which are an honour and a shield to her memory.

As a writer G. Sand adhered to the classical traditions of the France of former days, whilst making use, at the same time, of the new resources furnished by the romantic movement, and gaining vigour of style from popular sources. She loved Italy, Mozart, Haydn, Cimarosa, Raphael, with a passionate love. Amongst geniuses such as these, children of light, nobleness, and harmony, her name will be everlastingly inscribed.

G. MONOD.

#### NOTES OF TRAVEL.

THE journey of Pundit Nain Sing through Tibet, described in the last number of the *Geographical Magazine*, is, besides its great interest and importance, a really wonderful exploit. Starting from Western Tibet, in the disguise of a Lama pilgrim, he followed eastwards the long series of lakes which, at an elevation of 13,700 to 15,000 ft., extend along the plateau for some 800 miles. The most westerly of these, the Pangong lake, was examined by some of the officers of Forsyth's mission, but the country to the eastward of this was never before visited by any educated traveller. At the eastern end of the Pangong lake the Pundit found the waters sweet, while at the western end they are brackish. The vast plains and hill sides are pastured by countless herds of antelopes, wild asses, and the gigantic *Ovis Ammon*. At the eastern extremity of the series is the Great Tengri Nor lake, already visited by the Pundit on a former occasion. To the north of this he discovered numerous great lakes, hitherto quite unknown, and which appear to receive the drainage of the northern range of the Himalaya, which separates the plateau from the valley of the Brahmaputra. The position of this range, as well as of the lakes and other prominent features of the country along his route, he has determined by hundreds of astronomical and other observations. The lakes, he says, abound in fish, and are covered with wild fowl. He also visited the gold-mines to the north, of which the produce exported amounts, he says, only to 8,000*l.* a year. But, considering the abundance of gold in the country—for the temples contain great numbers of statues and other objects in solid gold—and the richness of the washings in the streams in Eastern Tibet and South-Western China, this cannot, we think, adequately represent the total production. We are strongly inclined to think that here, rather than in the pastoral wealth of the country, would be found the means of payment for the teas and other produce of India, if this trade should ever be opened. The Pundit's homeward route lay through Lhasa, where, however, on this occasion, he was only able to remain two days. Before crossing the Brahmaputra river he followed its course for some thirty miles hitherto unexplored. The width at the furthest point seen was 500 yards, with a depth of twenty feet, and a sluggish current. On his way thence to Assam he was detained, though on the verge of British territory, at Tawang, for several months, and among other services has surveyed the Tawang route from Assam into Tibet. Pundit Nain Sing, who is one of Colonel Montgomery's trained assistants, is now retiring after several years of arduous service of this kind, and it is to be hoped will be handsomely pensioned by the Government. Without being invidious we may say that the blue ribbon of the Geographical Society has sometimes graced less important services.

THE publication by M. Miansaroff of Parts I. and II. of the first volume of his *Bibliographia Caucasica et Transcaucasica* is the first attempt to compile a systematic catalogue of all printed works on the Caucasus, Transcaucasia, and the inhabitants of these countries. The mass of existing information scattered through books and

periodicals in various languages made the want felt of a catalogue for the benefit of those seeking for special information on the past and present of Caucasasia. It has been M. Miansaroff's endeavour to supply this want in the work now under review. The task was commenced at Tiflis as early as the year 1859, and continued afterwards at Wilna, Petersburg, Berlin, Vienna, Venice, and Constantinople. The sources from which the compiler has derived most of his information are: materials collected by Adjutant-General Miliutin and the late General Buschen; the catalogue of the Imperial Public Library, *La Section Russica*; original and translated books, pamphlets and articles in the Russian; the labours of members of the Academy of Sciences; two Armenian and one French catalogue of the Venetian Mekhidarist monks; an Armenian catalogue published by the Vienna Mekhidarists; Armenian newspapers and catalogues, &c.; the *Journal Asiatique et Revue de l'Orient*; and, lastly, the correspondence of the compiler himself with sundry persons. Not only are the titles of all works given having any relation to the subject, but also notices are inserted of the character of each one. The work, when completed, will comprise two volumes, each containing three parts. The first will be devoted to Land, People and Nature; the second to the mutual relations between Nature and Man.

ACCORDING to letters received by the Society for the Promotion of Arctic Explorations at Bremen, Dr. Finsch and his companions had left Tjumen on April 13, and reached Omsk in safety, after an interesting journey through Jaluterowsk, Ischim, and Djukalinsk. At Omsk the travellers had been most hospitably received by the governor, who had organised an Argali-mountain sheep-hunt for their entertainment. Their intentions were to make an excursion from Semipalatinsk to Sergiopol and the mountains on the Chinese frontiers, after which they hoped, in about the middle of June, to proceed from Barnaul on their voyage down the Obi. The Russian authorities have everywhere given the most ready help to the travellers in supplying them with all requisites for the successful prosecution of their undertaking, both in the way of material aid and by giving them important local information. On May 18 the Russian expedition for the examination of the estuary of the Obi, was despatched. The sailing vessel built for this work is fifty feet long, and has been placed under command of two experienced Baltic sailors, Lieut. Dahl and Mr. Randsep, with a crew of six seamen from Obdorsk. June and July will be given to the examination of the mouth of the Obi; in August the expedition will go north through the estuary to 74° N., and as far as the White I., returning to the mouth of the river again in the latter part of the month. Here the leaders of the expedition hope to meet the members of the German exploring party, and to accompany them by steamer up the Obi to Tobolsk or Tjumen, about the middle or end of September. Possibly some Russian scientific men will join the expedition, among others the ichthyologist Poliakov is mentioned. Prof. Nordenskiöld is expected to leave Bergen in the middle of this month in his steamer *Ymer*, which is provisioned for twelve months for fifteen men, going round the North Cape and across the Kara Sea to the Yenisei. In Dudinsk he expects to find the three Swedish botanists, Drs. Theel, Tryborn, and Arnell, who left in May to go overland to the Yenisei across Siberia, and who have since been joined by the geologist Prof. Brenner of Helsingfors, and the zoologist John Sahlberg. A large-scale chart, showing the routes of Prof. Nordenskiöld's voyages of 1875, from Sweden to the Yenisei, has just been published by the Swedish admiralty. It is based on the Russian chart, but incorporates the recent work of Johannesen Weyprecht, Höfer, and Schmidt, besides that of the Swedish expedition.

At the meeting of the Geographical Society of

Paris on the 7th inst., under the presidency of M. Malte-Brun, letters were read by M. Maunoir from Colonel Gordon, leader of the Egyptian Expedition to the Soudan, in which it is stated that the authority of Egypt is now recognised over the whole region between Gondokoro and the great lakes. Letters written by Count de Brazza in February, from the Okanda country, were also read. Agreeably to the plan adopted before their departure, MM. Brazza and Marche are forming a permanent dépôt on this part of the Ogowé before attempting to penetrate farther into the interior. As yet the native population interested in the establishment of a new commercial station have been very friendly to the explorers. M. de Lesseps announced that a committee of members of the Geographical Society had been formed with the object of promoting a scientific exploration of the Isthmus of Panama in view of the possible realisation of the long-projected maritime canal between the Atlantic and Pacific, and that the committee had already communicated with foreign Governments urging the formation of similar bodies of scientific men interested in this work in other countries.

At the meeting of the Naturforschende Gesellschaft of Bern on June 1, Dr. Theophil Studer was welcomed home by his fellow-citizens after nearly two years' absence, and a few days later he was the hero of a public complimentary banquet. Dr. Studer was invited by the Berlin Royal Academy of the Sciences to join the German scientific expedition which went out to Kerguelen Island in the *Gazelle* for the observation of the transit of Venus. The *Gazelle* left Kiel on June 21, 1874, and returned to the same port on April 21 in the present year. The scientific public of Switzerland has been informed from time to time about the transactions of the expedition by a series of letters sent home by Dr. Studer for publication in the *Sonntagsblatt* of the *Berner Bund* during the years 1874, 1875, and 1876. At his formal reception on June 1 he gave a general sketch of his voyage and its scientific results. The first task of the expedition upon the outward journey was the taking measurements of the sea's depth between the Cape Verde Islands, with a view of determining the submarine connexion of this island-group. After a boat excursion up the Congo river, as far as Mboma, the voyagers arrived in "Kerguelensland" at the end of October, 1874, and remained there until February, 1875. While the astronomical party attended to the central object of the expedition, Dr. Studer spent his time in geological and zoological research, the surrounding seas being especially rich in animal life; and he has filled seventeen chests with valuable specimens, which have been divided between the Museums at Bern and Berlin. The homeward voyage took twenty-two months; many of the less-known islands of the Australasian Archipelago were visited. Dr. Studer, as a Swiss, was especially anxious to study the habits and character of the water-dwellers of New Guinea, in whose life, implements, and pile-habitations on the salt-water creeks of the coast he saw a living image of the prehistoric civilisation of the lake-dwellers of his native land.

A VERY thoughtful and exhaustive project has been put forward by Dr. J. Forbes Watson, the Director of the India Museum, for the foundation of an Imperial Museum for India and the Colonies. In his pamphlet on the subject, (published by Allen and Co.) Dr. Watson proposes to bring the India Museum and Library beneath one roof, and to render both these precious storehouses of information more directly available for study and research, by enabling them to serve as means of illustration for the purposes of an Indian Institute to be established under the auspices of the Asiatic Society. He points out that with regard to the Colonies there exists at present only the nucleus



of similar collections, but that there would assuredly be no difficulty in amplifying these, and, with the aid and combination of the Colonial Institute, in rendering a like service to the Colonies. In advocating this scheme, Dr. Watson enters into a very full exposition of the advantages which the possession of the Colonies and India confers upon the mother country, and this part of the pamphlet will be found to form a very complete answer to those who have at any time doubted the expediency of retaining our hold on these dependencies. Dr. Watson devotes some space to urging the desirableness of a central site for such a museum, and concludes with much force in urging the selection of the space of ground bounded on three sides by Scotland Yard, the Thames Embankment, and Whitehall Place. We heartily agree with Dr. Watson that the superiority of such a position over any other that has as yet been proposed is manifest. The only point in his interesting pamphlet which we wish might have been rather more fully discussed is the question of the relative proportions in which England, the Colonies, and India should be called upon to contribute towards the expenses of this undertaking. The great practical advantages derivable by England render it clear that her share should be no nominal one, while the continual increase in wealth of the Colonies (an increase due to various causes not operating in the case of India) enables them to contribute liberally. But a country like India, with few natural resources, with an agricultural population, mainly steeped in the most abject poverty, inadequately represented, and both from its distance and its strangeness possessing little or no hold on the sympathies of Englishmen, ought not in common justice to be called upon to do more than render available her existing collections. This argument should appeal all the more irresistibly to us when we consider that never during the English occupation of India has India occasioned a charge of a single penny to the English Treasury; and that at the present time a Conservative Ministry is ominously combined with the champions of Free Trade to deprive India of an important source of revenue in the interests of the English manufacturer.

#### FOREIGN REVIEWS OF ENGLISH BOOKS.

The EDITOR will be greatly obliged if the Publishers of foreign Journals will send him copies of those numbers which contain Reviews of English Books.

ARNOLD, Edwin. The Indian Song of Songs: from the Sanskrit. (Trübner.) *Jenaer Literaturzeitung*, May 27. By C. Capperell.

BANCROFT, H. H. The Native Races of the Pacific States of North America. Vols. I.-III. (Longmans.) *Literarisches Centralblatt*, May 6.

BLEEK, W. H. S. A brief Account of Bushman Folklore and other Texts. *Jenaer Literaturzeitung*, June 10. R. Köhler.

DUNNAYEN, Lord. Notes on Irish Architecture. *Revue Critique*, June 10. H. Gaidoz.

#### ENDOWMENT OF RESEARCH IN AMERICA.

PROF. GILMAN's tour in Europe seems to have been not without fruit in impressing him with the importance of providing suitable endowment for mature study in the new University which he is founding at Baltimore. At his request we give publicity to the following circular:—

"The trustees of the Johns Hopkins University hereby offer to young men from any place, ten fellowships, or graduate scholarships, to be bestowed for excellence in any of the following subjects:—Philology, Literature, History, Ethics and Metaphysics, Political Science, Mathematics, Engineering, Physics, Chemistry, Natural History.

"The object of this foundation is to give to scholars of promise the opportunity to prosecute further studies, under favourable circumstances, and likewise to open a career for those who propose to follow the pursuit of literature or science. The University expects to be benefited by their presence and influence, and by their occasional services; from among the number it hopes to secure some of its permanent teachers.

#### "CONDITIONS.

"1. The applications must be made in writing prior to June 1, 1876. The decision of the trustees will, if possible, be made before July 1.

"2. The candidates must give evidence of a liberal education (such as the diploma of a college of good repute); of decided proclivity toward a special line of study (such as an example of some scientific or literary work already performed); and of upright character (such as a testimonial from some instructor).

"3. The value of each Fellowship will be five hundred dollars, payable in three sums, viz.: \$100, October 1; \$200, January 1; \$200 June 1. In case of resignation, promotion, or other withdrawal from the fellowship, payments will be made for the time during which the office may have been actually held.

"4. Every holder of a Fellowship will be expected to render some services to the institution as an examiner, to give all his influence for the promotion of scholarship and good order—and in general to co-operate in upholding the efficiency of the University, as circumstances may suggest.

"5. He will be expected to devote his time to the prosecution of special study (not professional), with the approval of the President, and before the close of the year to give evidence of progress by the preparation of a thesis, the completion of a research, the delivery of a lecture, or by some other method.

"6. He may give instruction, with the approval of the President, by lectures or otherwise, to persons connected with the University, but he may not engage in teaching elsewhere.

"7. He may be re-appointed at the end of the year.

"8. These regulations are prescribed for the first year only. For further information enquiries may be addressed to the undersigned.

"D. C. GILMAN,

"President of the Johns Hopkins University.  
"March, 1876."

#### OXFORD LETTER.

Queen's College, Oxford: June 15, 1876.

As regards literary productions, we have been rather sleepy this term. Mr. Papillon's *Manual of Comparative Philology* has already been noticed in the ACADEMY; so, too, have the *Essays on the Endowment of Research*, which for obvious reasons I cannot do more than allude to. I may observe, however, that a book with such a title is not likely to attract many readers in a place which the Rector of Lincoln has likened to a French Lycée. The other volumes that have appeared are for the most part reprinted works of the last century. This return to the wisdom of our forefathers is perhaps a healthy sign that the fever of innovation is subsiding among us.

After all, the Oxford of to-day is rather practical than theoretical; and in practical matters the University has certainly no reason to be ashamed of its inactivity. As though the work of "amending" Lord Salisbury's Bill were not enough occupation for one term, we have been busily engaged in considering whether the blessings of our examination-system could not be extended to other parts of the country. Two abortive schemes have been brought forward—one to affiliate the University to places of education like King's College; the other to associate it with what has been somewhat unjustly called "a joint-stock educational company." The main objections urged against the first scheme were, that it diminished the importance of residence, while it correspondingly increased the importance of examinations, and that, were it carried into effect, it would be difficult to draw the line between an affiliated college and the upper form of a public school. The other scheme fell through partly on account of the hurry with which it was pressed forward, partly because it was felt that the present was not exactly the right moment to commit the University to a hastily-considered educational experiment. Members of Convocation were suddenly called upon to give the Vice-Chancellor and Proctors the absolute and uncontrolled power of appointing a delegacy to serve with "the London

Society for the Extension of University Teaching," of which few among them had heard even the name before. Just now, when the proper relations between the University and education are under discussion, it does not seem prudent to attempt to carry a scheme of the kind by a sort of *coup de main*.

Nearer home, however, the University has been very usefully and wisely employed in practically endowing research. Considerable sums of money have been voted to the Botanical Garden, the Museum, and the Bodleian Library, all of which are urgently in want of funds. One of the conditions upon which Magdalen College has consented to renew the lease of the site of the Botanical Garden at a merely nominal rent is that "the University shall lay out on repairs and additions a sum not less than 5,580*l*." Accordingly lecture-rooms, a laboratory, and other plant are to be provided for the old "Physick Garden." As for the Bodleian, the expenditure last year exceeded the income by about 680*l*, the expected deficiency next year being estimated at 1,048*l*. 5*s*. 6*d*.; while readers are constantly complaining that the books they happen to want are not in the library. A good move has been made towards remedying the latter complaint by getting lists of the lacunae drawn up. The only question that remains is, where the money required for these purposes is to come from. The "Schools" project is also before the University again, and if Mr. Jackson's design for filling up the gap in the High Street be carried by Convocation, a far larger sacrifice of funds will have to be made to the needs of the examination-system than has ever been requested for the needs of "research." Dr. Neubauer, the sub-librarian of the Bodleian, has been deputed to visit St. Petersburg, and inspect the collection of Hebrew-Arabic MSS. lately acquired by the Russian Government, for the modest sum of 100*l*. If a journey and work of the kind can be accomplished for such a sum, the holders of "idle" fellowships need not be afraid of the pecuniary demands of hardworking savans. Prof. Chenery is also to visit St. Petersburg this summer, as representative of the University at the Oriental Congress.

Mr. Pottinger has been philanthropically labouring the Board of Studies in the School of Jurisprudence, on behalf of the unhappy undergraduates. The Board suddenly put forth a notice requiring a large amount of additional work to be taken in for the next ensuing examination; Mr. Pottinger's remonstrances, however, caused this notice to be modified by the evil day being postponed, and the explanation that a certain portion of the additional work was not required but only recommended. This called forth a second and very lively pamphlet from Mr. Pottinger, who had little difficulty in showing that the conduct of the Board had been perplexing and ill-considered. The character of the pamphlet, indeed, makes it fortunate that a Board has no feelings.

Prof. Monier Williams, since his return from India, has also published a pamphlet on his scheme for the establishment of an Indian Institute here, an account of which I gave in my last letter. He has further given two interesting lectures on his travels in India, and his experiences of Indian life, which have been largely attended. Another lecture which ought not to be left unnoticed has been one by Prof. Stubbs on "the Present State and Prospects of Historical Study," in which the professor put forward an impressive and learned plea for the endowment of historical research. Dr. Thomsen, moreover, Professor of Comparative Philology at Copenhagen, has been delivering three lectures at the Taylor Institution on the "Relations between Ancient Russia and Scandinavia, and the Origin of the Russians." He had been invited to Oxford by the Ilchester Endowment for the Encouragement of the Study of the Slavonic Languages, Literature and History, but the miserably small attendance at the lectures was

not likely to persuade a second professor to take the trouble of coming all the way from Denmark, or to inspire a foreigner with the belief that our examination-system produces that interest in any subject unknown to the schools which might be thought desirable in a "learned" university. Meanwhile Prof. Max Müller is enjoying his well-earned holiday in Germany preparatory to commencing his great work of editing the sacred books of the World, which has been already described in the ACADEMY. Shortly after his departure, our professoriate sustained a loss by the somewhat sudden death of Dr. Bosworth, Professor of Anglo-Saxon, at the ripe age of eighty-eight. His genial kindness can never be forgotten by those who knew him, and his intellectual vigour and interest continued up to the last. Only two or three days before his death I found him still working at his Dictionary and keenly alive to all that was doing in the University.

Our Carnival is to be restored in all its pristine splendour this summer, though our lady-visitors will be utilised by being made the keepers of the manners of the undergraduates. By interspersing the undergraduates among them in the theatre it is hoped that the disgraceful scenes which used to happen there will be prevented for the future. This happy idea of transferring the duties of the Proctors to the ladies, and thereby making them repay the hospitality they have received, reflects considerable credit on the ingenuity of the University. A goodly number of honorary degrees are going to be granted. Among those who will be thus distinguished I may mention Lord Northbrook, Lieutenant Cameron, and Dr. Birch of the British Museum.

A. H. SAYCE.

#### SELECTED BOOKS.

##### General Literature.

- AMBERLEY, VISCOUNT. Analysis of Religious Belief. 2 Vols. Trübner.  
CASTELAR, E. Byron. Translated by Mrs. Arthur Arnold. Tinsley Brothers.  
COIN DU MONDE. Paris: Calmann-Lévy.  
GOODENOUGH, Commodore. Journals of, with Memoir by his Widow. H. S. King. 14s.  
HENRICI, E. Zur Geschichte der mittelhochdeutschen Lyrik. Berlin: Calvary. 2 M. 40 Pf.  
MONOD, GABRIEL. Jules Michelet. Paris: Sandoz et Fischbacher. 3 fr.  
RENOUVIER, Ch. Uchronie (l'Utopie dans l'Histoire). Paris: Sandoz et Fischbacher. 7 fr. 50 c.  
SHAKESPEARE Scenes and Characters: a Series of Illustrations with Explanatory Text, selected and arranged by E. Dowden. Macmillan.  
TULLOCH, J. The Christian Doctrine of Sin: being the First Series of Croall Lectures. Blackwood. 6s.

##### History.

- COMTE DE PARIS. The History of the Civil War in America. Vol. II. Translated by L. P. Tasistro. Ed. by Henry Coppée. Sampson Low & Co. 18s.  
DOUTHWAITE, W. R. Notes on Gray's Inn. Printed by Benson & Page.  
DUSSEUX, L. Lettres intimes de Henri IV., avec une introduction et des notes. Paris: Baudry. 7 fr. 50 c.  
LANMAN, C. Biographical Annals of the Civil Government of the United States during its first Century. From Original and Official Sources. Washington: Anglin. Sampson Low & Co.  
LILJENCRON, R. von, über den Inhalt der allgemeinen Bildung in der Zeit der Scholastik. München: Franz. 1 M. 80 Pf.  
TAPIANEL, A. Le Théâtre de Saint Cyr (1689-1792). Paris: Baudry. 7 fr. 50 c.

##### Physical Science.

- AUBERT, H. Grundzüge der physiologischen Optik. Leipzig: Engelmann. 8 M.  
ECKH, A. Zur Kenntniss der Wirkung der Skolioptie d. Schädels auf Volumen, Gestalt u. Lage d. Grosshirns u. seiner einzelnen Theile. Braunschweig: Vieweg. 2 M.  
FISCHER, J. G. Das Prinzip des Wechsels im Bildungs-gange der Organismen. Hamburg: Griffe. 75 Pf.  
HOCHSTETTER, F. von. Asien seine Zukunftsbahnen u. seine Kohlen-schätze. Wien: Holder. 6 M.  
KOEPPEN, R. Zur Kenntniss der Alcaloide d. Sabadillsamens mit besond. Berücksicht. d. Veratrin. Jena: Deistung. 60 Pf.  
MAUDSLEY, H. The Physiology of Mind. Macmillan. 10s. 6d.  
MAYER, A. Die Sauerstoffausscheidung fleischiger Pflanzen. Heidelberg: Winter. 20 Pf.  
MOHNS, C. Über den Schonsteinfegerkrebs. Jena: Deistung. 80 Pf.  
STRESEMANN, R. Über die Stickstoffbasen d. Propyl. Jena: Deistung. 40 Pf.

##### Philology.

- BRAUNFELS, L. Kritischer Versuch über den Roman Amadis v. Gallien. Leipzig: Wigand. 3 M.

- DINTER, B. Quaestiones Caesarianae. Grimma: Gensel. 1 M.  
PROPHETARUM posteriorum codex Babylonicus Petropolitae. Ed. H. Strack. Leipzig: Hinrich'sche Buchdg. 150 M.  
ROTHER, C. Quaestiones grammaticae ad usum Planti potissimum et Terentii spectantes. Berlin: Calvary. 1 M. 20 Pf.  
SOPHOCLES Ajax. Ed. by L. Campbell and E. Abbott. Macmillan. 2s.

#### CORRESPONDENCE.

##### THE ORIGIN OF THE "OERA LINDA BOOK."

34 Richmond Gardens, W.: June 15.

A careful perusal of the *Oera Linda Book* (reviewed in the *Academy* of April 29, p. 405) has convinced me that its anonymous author wrote it with a high and definite purpose, so definite as to supply internal evidence of the date.

The matter of the MS., indeed, was not new to me. I have long possessed a book, remarkable alike for traits of genius and for a medley of errors, which, in its general plan, presents a striking resemblance to the *Oera Linda Book*. It is the *République des Champs Elysées, ou Monde Ancien*, a posthumous work of Charles Joseph de Grave, late Member of the Council in Flanders, &c., published at Ghent in 1806.

At first sight nothing can be more absurd than the design of this good Fleming. He undertakes to prove that the Elysian Fields and Infernal Regions of the ancients were the name of an old republic of just and holy men, situated in the islands of the Lower Rhine; and that Ulysses—whose name may be recognised in Flissingue (Flushing) and in the villages of Ulisseghem and Lisseweghe, as readily as in Lisbon, Ulissea Lusitaniae, or Olisipo—was initiated in the mysteries of this republic, the double road to happiness trodden by the citizens of Walcheren and Schouwen. Circe, instead of being a sorceress, plays in M. de Grave's imagination the same divine presiding part as Frya in the *Oera Linda Book*. Again, the Belgian author writes Min-erva, as does the anonymous Dutchman. Belgian, says the former, is the primitive language; the latter thinks, and sings in prose, of Frisian as the *matrix lingua*.

But with all this resemblance of the two works, the one Belgian, the other Frisian, I should have had no more than probabilities to note as regards the date and origin of the idea of this MS. and of its design, had not a passage in Regnard's *Travels in Lapland* led me to the source from which, as will be seen, both the author of the *Oera Linda Book* and the Conseiller de Grave have drawn. In the old town of Upsala are many antiquities, such as the tombs of the Kings of Sweden, and the Temple of Janus Quadrifrons, which inspired the book thus described by Regnard:—

"Rudbekius, a Doctor of Medicine here, has written a very curious book, which he showed us himself. He proves by all the ancient authors, Herodotus, Plato, Diodorus Siculus, and others, that the gods come from his country. He has strong reasons for this belief. He assured us that, according to relations which exist in his language with all the names of the gods, Hercules comes from *Her* and *Coule* (in reality *Kull*), meaning *captain*; Diana, from *Dia*, meaning *nurse*. . . . He was at much pains to persuade us that the Pillars of Hercules were in his country, and a great deal more, which, if you like, you may believe" (p. 228, complete works in 8vo, Paris, 1810).

Regnard quizzes the old Upsalan wittily and not unkindly. But those who know the history of philology, its gropings in the dark, its leaps, and its recoils, may easily convince themselves of the greatness of Olof Rudbeck the elder by a sufficient study of his huge folio, entitled *Atlant eller Manheim*; of which the first volume, the work of the father, was published at Upsala in 1679, the second, continued by Olof Rudbeck the younger, in the same town in 1689.

At that time religious zeal still implied belief in Hebrew as the primitive language. It needed the enthusiasm for Runic monuments, then newly

brought to light by Verelius (author of the *Scytho-Scandinavian [Icelandic] Dictionary*, of which Rudbeck the father published a second edition); it needed that stubborn Scandinavian temper, which, after a hard struggle to prevent by deeds the establishment of Christianity, sought some centuries later a kind of scientific revenge in the study of the Scandinavian language and of the Scandinavian Trinity, Thor, Odin, and Frygga; it needed a certain spirit of independence in presence of Greek and Roman antiquity, a feeling born from the knowledge and love of another antiquity, nearer to the heart and more venerable still in the eyes of an Upsalan—Scandinavian antiquity; it needed all this, and it needed the indispensable audacity of genius, to overthrow the double despotism of Hebrew, then believed to be the primitive language, and of Latin mythology, in those days so meagrely explained.

However, the great book published at Upsala made its way in the world, exciting much surprise. The number for January, 1685, of the *Nouvelles de la République des Lettres* pointed out to all Europe the importance of the work. After according just praise to the canons of sound philology laid down by Rudbeck to distinguish primitive from derived nations, and after noting by the way that as an anatomist and botanist the Swedish author had the scientific habit of mind, (nor was it surprising to see him found what has since been called geological chronology—that is, a theory of chronology as revealed by the thickness of sedimentary strata), Bayle refers to a book of the Jesuit Lacarri (Clermont, 1677), entitled *Historia coloniarum a Gallis in caeteras nationes missarum tum exterarum nationum quarum coloniae in Gallias deductae sunt*. Bayle, whose one delight was in slashing argument and internecine conflict, exclaims, "We shall have fine sport, nation against nation. And let no one think the Swede will be easily disarmed."

It is then that I conceive the glove thrown down by Rudbeck, with Bayle for herald-at-arms, to have been taken up by a Dutch reader of this number of the *Nouvelles de la République des Lettres*, January, 1685—a Dutchman sighing for the liberty enjoyed by a Marnix Sieur de Ste. Aldegonde in the previous century, but no longer existing since the expulsion of the Spaniard.

What confirms this belief is that the only substantially original feature in the *Oera Linda Book*, as compared with Rudbeck's book, or with that of the Councillor de Grave (who has drawn heavily on Rudbeck), is the conception of Frya, arising from the philological play on words, *Vrije*, Frya, Frise—the quality of Freedom, its impersonation, and the country created by that impersonation. The customs of Friesland visited with the most cruel punishments any violation of modesty. The Frieslander meditating the *Oera Linda Book* said to himself, "No duties without rights." Thus he gave the highest place to the pure maidens of his Frisian city. Lighthouse fires being more useful than the fire of Vesta at Rome, he made his Frisian Vestals guardians of these beacons, significant of moral no less than of material dangers.

To convert presumptions into certainties the evidence is ample. Even the writing of the MS. is a curious application of a passage in Rudbeck explaining the astronomical staves (Runestafwar, Runic scipiones). It is fair to say that our Frisian seems to have had no other motive than to excite the imagination of his readers and yet to be easy to decipher. The idea of the Wheel (Jul, Hvil) is Rudbeck's.

The anonymous author also knew and used the *Origo rerum Celticarum et Belgicarum* of Adrian Schrieck of Ypres, and the *Becceslana* of Goropius Becanus of Antwerp, who conducts his Belgian heroes to Egypt. And he was doubtless well acquainted with the delightful, thoughtful, patriotic letter which Justus Lipsius (*Epist.* lib. iii. 44, Lugduni, 1616) addressed to Henry Schott on



this very book of Becanus. The letter, which should be read entire, does the kindest justice to Becanus:—

"Many have laughed at his attempt. And what is my opinion? I confess I love the man. His quick, amiable, happy intelligence has always won my admiration. But he would have been happier had he turned his mind to other things. What can a man hope for who tries to prove the antiquity, the mysteries, the wisdom of our Belgian language? Whom can he convince? As regards antiquity I fear the Holy Scriptures are against him, and the ancient fathers, who assert precedence for the Hebrew" (de antiquitate vereor ut sacrae ipsae literae et prisci patres annuant, qui Hebraeam proponunt).

And yet we find Justus Lipsius himself, after breaking a lance in honour of the philological orthodoxy of the day, at work hunting out curious words in the old Teutonic tongue, "quae abire ab hodierna lingua videbantur." Among these we find "*Eldi*, senecta, et *Vreldi*, senium, nam *Vr* auget." Have we not here a clue to the *Wr-Alda* of the manuscript? The mistake of Lipsius, who did not know the true etymology— Icelandic *Ver* (vir) + *öld* (old) = *veröld*, Swedish *Wärld*, Anglo-Saxon *Weorold*, English *World*, and the corrupt German form *Welt*—is exactly what has led the Frisian to make his *Wr-Alda* ("nam *Vr* auget") the Ancient of Ancients, the Ancient of days, Time immutable, the progenitor of changing Time.

It will have been observed that I say nothing of *forgery*. I avoid the word, because, as I conceive, we have not the thing. There is no more forgery here than there would have been had *Telemachus* appeared anonymously in Greek. In my opinion, where the Dutch editor and the English editor of the *Oera Linda Book* are most to blame is in not having recognised from the first, and called attention to the full import of the work that they were giving to the public; in not having made a serious study of its antecedents; in not having associated with a text at once so destructive and so constructive the history of Holland between 1685 and 1700. What made the author go so far about to his end? It was that the Protestants and politicians of Amsterdam were not used to play with questions of religion or of radical opinions. The brothers De Witt had died—and what a death—in 1672. The freethinker, who in his *Oera Linda Book* dreams of a Republic based on justice, truth, and purity of morals, and having for its religion an impersonal Deism without forms of worship, would not have found friends even among the Herenhueters then beginning to thrive under Count Zinzendorf's protection.

How came the book to lie for two centuries concealed? Did the author's enthusiasm cool, and his Dutch impassiveness abandon the MS. to its fate? Or did his measures for its timely disinterment fail? We cannot tell. Be this as it may, MM. J. O. Ottema and William R. Sandbach have done a good and useful deed in having brought to light this work of a new Hotman, a second Marnix de Ste. Aldegonde.

JULES ANDRIEU.

#### A NEW AUTHORITY FOR THE TEXT OF THE EPISTLES OF CLEMENT TO THE CORINTHIANS.

University Library, Cambridge: June 13, 1876.

I have much pleasure in announcing that a new authority for settling the text of the two epistles of Clement of Rome to the Corinthians has been brought to light.

A Syriac MS. containing the Harklensian version of the New Testament has just been purchased by the Syndics of our library at the sale of the books of the late Jules Mohl in Paris. It is true that in the sale catalogue, the two epistles of Clement to the Corinthians are described as following the Catholic epistles in this MS., but I concluded that they would prove on inspection to be, at best, the epistles of Clement "De Virginitate," which are found in a similar position

in the Amsterdam MS. On receiving our purchase from Mr. Quaritch, I was agreeably surprised to find that we had really become possessed of the Syriac version, hitherto unknown, of the Epistles of Clement to the Corinthians. The MS. is dated 1170 A.D.; the *lacunae* in the text of the Alexandrian Cod. are filled up in the same way as in the Greek MS. (I) lately published by Bryennius. The version itself is attributed in the colophon to the Harklensian recension, and, on account of its extreme accuracy, is well adapted in doubtful cases to decide the balance between MSS. A and I, while it will be especially welcome as an aid in correcting the text of the newly-recovered chapters. For instance, Epist. II, 19 (ed. Bryen, p. 140), *Τούτο γάρ ποιήσαντες κόπον πάρι τοις νέοις θύομεν*, for *κόπον* I suggested some weeks ago in a letter to Prof. Lightfoot *σκόπον*; I now find my conjecture confirmed by our MS. I have already begun the printing of the Syriac translation, and will do my best to bring it out shortly.

ROBERT L. BENSLEY.

#### MITHRAIC SCULPTURE.

Ventnor: June 10.

The very curious specimen of mystical sculpture referred to by Mr. Hemans, representing "a monstrous figure of a man with a lion-like head," is evidently Mithraic.

A stone bearing a Mithraic figure with a lion's head, holding a serpent and a lustral vase, is engraved in Mr. King's *Antique Gems and Rings*, Plate ix., fig. 7. Inscribed on the reverse of the stone is  $\Phi\text{PHN}$ —Egyptian name of the sun.

HODDER M. WESTROFF.

*The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.*

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 19.—3 P.M. Asiatic.  
3.30 P.M. Philharmonic Society: Second Morning Concert (St. James's Hall).  
9 P.M. Medical.  
TUESDAY, June 20.—7.45 P.M. Statistical.  
8.30 P.M. Zoological.  
WEDNESDAY, June 21.—5.30 P.M. Royal Horticultural.  
7 P.M. Meteorological: "The Climate of Scarborough," by F. Shaw, and three other papers.  
8 P.M. Geological.  
THURSDAY, June 22.—5 P.M. Davis Lecture at the Zoological Gardens: "The Beaver and its Distributions," by J. W. Clarke.  
8.30 P.M. Antiquaries. Royal Italian Opera: Verdi's *Aida*.  
FRIDAY, June 23.—3 P.M. Mr. C. Hallé's Last Beethoven Recital (St. James's Hall).  
3 P.M. Physical.  
6.30 P.M. Royal Society Club (Anniversary).  
8 P.M. Quckett Club.

#### SCIENCE.

*Lessons from Nature, as manifested in Mind and Matter.* By St. George Mivart, Ph.D., F.R.S., &c., &c. (London: John Murray, 1876.)

(Second Notice.)

HITHERTO we have been skirmishing; but in Chapters IX. and X.—on Natural and Sexual Selection—we get into the thick of the battle. In his violent attack on Mr. Darwin's theories our author uses unusually strong language. Not content with mere argument, he expresses "reprobation of Mr. Darwin's views;" and asserts that, although he (Mr. Darwin) has been obliged virtually to give up his theory, it is still maintained by Darwinians with "unscrupulous audacity," and the actual repudiation of it concealed by the "conspiracy of silence." But the reader of Mr. Mivart's book, if he is also acquainted with Mr. Darwin's works, will find it difficult to discover a justification of these harsh terms. If there is one thing more than another for which Mr. Darwin is pre-eminent among

modern literary and scientific men, it is for his perfect literary honesty, his self-abnegation in confessing himself wrong, and the eager haste with which he proclaims and even magnifies small errors in his works, for the most part discovered by himself. This is a quality so rare, so admirable, and so truly "moral," in Mr. Mivart's own interpretation of the term, that we regret to find no adequate recognition of it by him; while he makes use of it to damage Mr. Darwin's scientific reputation on the ground that a man who has confessed to so many "over-hasty conclusions and erroneous calculations" should be distrusted in other matters. This is no doubt a telling argument to such of Mr. Mivart's readers as have never read Mr. Darwin's works, while to most of those who are acquainted with them it will appear thoroughly inconclusive. Probably no man living has made so many and such varied original investigations in Biology, involving such an overwhelming multitude of details, and bound together by such an amount of subtle and ingenious reasoning, as Mr. Darwin; and it is almost certain that no other man has promulgated so small a proportion of erroneous facts or proved fallacies. On a careful examination of the passages quoted by Mr. Mivart, as showing that Mr. Darwin has virtually given up his theory but will not acknowledge it, we can find no such admissions. Mr. Darwin, indeed, has repeatedly said that if any complex organ existed which could not possibly have been formed by numerous slight modifications, or if it could be proved that any structure of any one species had been formed for the exclusive good of another species, in either case his theory would, he thinks, absolutely break down. Now, in the five quotations from Mr. Darwin's later writings given by Mr. Mivart, which express modification of opinion or admission of error, none apply in any way to these cases, but to structures which are "neither beneficial nor injurious," or to the causes of variation itself, which were always admitted to be unknown. No one useful character, or such as usually distinguish species from species, has been shown to be due to any other cause than variation guided by natural selection. Mr. Darwin admits that there are unknown laws of development and variation, and certain direct actions of external conditions, which to some extent modify animal forms; but, so far as yet known, these can only be permanently preserved or increased, when useful, by means of natural selection. We are not now discussing whether this view is strictly correct, or whether there are not probably unknown laws determining the lines or directions in which alone natural selection can profitably and permanently act. There may be such, and the present writer is disposed to think there are such; but these have not been proved to exist, while natural selection is admitted by Mr. Mivart himself to be a *vera causa*, and has been proved to act so widely and so effectually that it may well be considered, as Mr. Darwin and his followers still consider it, the most important agent in the determination and limitation of specific forms.

But if Mr. Mivart, as we think, wholly fails to prove that natural selection holds

but a subordinate place among the causes which have led to the production of what we term species, he adduces much more cogent arguments against the theory of sexual selection, as developed in Mr. Darwin's great work on the *Descent of Man*. To that branch of sexual selection which depends on the struggles and combats of male animals, and the development thereby of greater strength and of offensive or defensive weapons, no objection is made; while a powerful array of facts and arguments are brought against that active and special selection by the female which is supposed by Mr. Darwin to be almost the sole cause of the wondrous display of beauty and melody confined to the male sex, and of the larger portion of the beauty that pervades the entire animal kingdom. The subject is far too large and too complicated to admit of discussion here but it may be stated that after again reading carefully Mr. Darwin's chapters on this subject, and considering the mass of facts and arguments he adduces in the light of Mr. Mivart's criticisms, it certainly appears to the present writer that on this important question Mr. Darwin's views are altogether erroneous. It is undoubtedly proved that beauty of various kinds is very largely confined to the male sex, and that in birds, and in some few of the lower animals, this beauty is displayed before the female. There is also some evidence that the female exerts a limited amount of choice, though there is also much in a directly contrary direction; but there is no evidence whatever that this choice is usually determined by small variations in the display. Two or three considerations appear fatal to the theory of the production of the special colours, patterns, and ornaments of the male by the choice of the female, even among birds, where alone there is any evidence on the subject. In the first place, it seems quite incredible, without direct evidence on the point, that a large majority of the females of any species, over the whole area of its range and for many successive generations, should agree in being pleased by the same particular kind of variation. But in addition to this they must also agree in rejecting all other counteracting variations, and also in largely rejecting mates which are a little below the normal standard of beauty; otherwise the selection would hardly be rigorous enough to produce any definite cumulative effect. But there does not seem to be a particle of evidence that any large number of male birds are year by year left mateless. The facts adduced by Mr. Darwin rather go the other way, for they show that any bird, male or female, always finds a new mate when its own is killed; and this is sufficiently explained by the ordinary daily mortality among birds. But if the evidence required is scanty among birds, it is altogether wanting in insects, or the facts are directly opposed to the hypothesis. Yet the sexual differences of colour among butterflies are so closely parallel to those among birds that Mr. Darwin is compelled to apply the same explanation in one case as in the other. The mass of facts accumulated by Mr. Darwin is so great, the subject is so interesting, and his explanations are supported by so many

ingenious analogies, that the real difficulties seem to have been overlooked, and the great reputation of the author has led many to accept his views without much consideration.

But, although rejecting the theory propounded by Mr. Darwin, it is by no means easy to find any adequate substitute for it; yet there are several indications of the directions in which important clues will be found. We have first such cases as the colours of shells, of caterpillars, and of sea-slugs, which are admitted to be due to other causes than sexual selection. The nature of the tissues and the laws of growth are probably among the causes which have produced the elegant patterns of shells; and there seems no reason why the colours of butterflies' wings and of birds' feathers should not have been primarily due to the same causes. In shells, the action of light is in some way influential, since the lower surfaces and the parts covered by the mantle are generally less coloured—the latter point offering a striking analogy to the uncoloured state of the habitually covered portions of a butterfly's or moth's wings and those parts of a bird's plumage which are never or rarely exposed to the light. Again, although I take this opportunity of acknowledging that some portion of the views I have put forward as to the relation of sexual coloration to protection are erroneous or exaggerated, yet in other respects I am firmly convinced that the principle of protective coloration is far more effective than Mr. Darwin admits it to be, and that it acts in a variety of complex ways which have not yet been sufficiently investigated. But the most important agency of all is, I believe, a correlation of general vigour and sexual excitability with intensity of coloration and the development of dermal appendages. To these several causes, combined in various ways, and aided by sexual selection, inasmuch as strength and ardour (as manifested in the excited display of the male) is attractive to the other sex, we shall perhaps some day be able to trace much of the beauty of the animal kingdom, and the special ornaments so characteristic of the males. But, should this ever be done, our great obligations to Mr. Darwin will be, if possible, increased. For it is almost certain that, without his indomitable perseverance in collecting and arranging the evidence, his almost unexampled literary honesty in giving full prominence to every fact telling against himself, and the rigorous logic with which he has applied his theory to every available part of the animal kingdom, and thus enabled us the more readily to discover its weak points, the whole subject might have long remained in obscurity, and one of the most interesting pages of the book of nature been closed to the present generation.

The application of the theory of sexual selection to account for some of the peculiarities of the human race, has generally been felt to be one of the weakest parts of Mr. Darwin's book, and the usual arguments against it are advanced by Mr. Mivart. If, however, the main theory as applied to animals is unsound, its application to man will necessarily have to be reconsidered.

The remaining part of Mr. Mivart's book

consists of replies to the criticisms of Mr. Chauncey Wright and Prof. Huxley, and of two chapters on a First Cause and on the consequences of the acceptance or rejection of the theistic philosophy as developed by our author. They contain much interesting matter, and some acute criticism on Mr. Herbert Spencer, Prof. Tyndall, and other modern writers of the same school; but the present article has already run to a sufficient length. We have endeavoured to give our readers some adequate idea of a very interesting book, and a very valuable contribution to philosophy and to biological science; but we much regret that its value and usefulness are likely to be diminished, by the prominence given to personal controversy, and by imputations against Mr. Darwin which, in our judgment, the facts adduced do not bear out.

ALFRED R. WALLACE.

LOAN COLLECTION OF SCIENTIFIC INSTRUMENTS.  
(Fifth and Concluding Notice.)

*Sections XIII. and XVII. Chemistry, Mineralogy, etc.*—Of the treasures of great historical importance exhibited in these Sections none will excite more interest than the selection of "home-made" apparatus employed by Dalton in the prosecution of chemical and physical research, and made for the most part with his own hands. They are sent by the Literary and Philosophical Society of Manchester, and comprise barometers, thermometers, with scale graduated by himself, and bearing his initials; tubes for measuring the tension of water, ether and other liquids, by aid of which "Dalton's Law of Tensions" was deduced; graduated vessels employed for the measurement of gases and the determination of their solubility in water; as well as a number of weights, balances, reagents, and specimens. It need hardly be said that they are all of the simplest kind, and recall to mind the familiar story of the apparatus of Wollaston. No. 49 in the list of the relics of Dalton is a paper containing grain weights made of iron wire; the paper forms part of a note from one of Dalton's pupils (he lived, as is well known, by teaching mathematics at half-a-crown per lesson), in which the writer presents "his complements to Mr. Dalton, and is sorry that he will not be able to wait upon him to-day, as he is going to Liverpool with a few friends, who are trying the railway for the first time." Prof. Roscoe, who has provided the interesting descriptive notice incorporated in the catalogue, also exhibits a portrait of Dalton, copied from a daguerreotype taken from life. The Edinburgh Museum of Science and Art sends Black's pneumatic trough and a balance, or rather what is more familiarly known as a pair of scales, used by him while professor in the university from 1766 to 1799, and some picturesque chemical vessels in use in the university chemical laboratory during the latter half of the last century. The Royal Institution, as might be expected, has a wealth of treasures to contribute. First among them we find the balance used by Cavendish, remarkable for its great height, there being a distance of more than two feet between the end of the beam and the pans; it was designed by Cavendish and made by Harrison, and at the death of the great philosopher was presented to Davy. The next balance, one with a very ponderous beam and pans, and with an index-needle placed at the end of the beam, was used by Young, Davy, and Faraday. While on the subject of balances—to which we shall, however, have cause to recur—attention should be directed to another and a modern instrument placed in this room (Section XVII.), specially made by Oertling of London for Messrs. Lawes and Gilbert and used by them for the determination



of the amount of water given off by plants during their growth; it is constructed to turn with less than one grain when loaded with 50 lbs., or even more. The Royal Institution likewise sends the batteries used by Davy for the decomposition of the alkalis, and along with them his notebook, laid open at the page dated October 19, 1807, where he describes the decomposition of potash. Other batteries of historical interest, such as that of Daniell, and the gas-battery of Grove, are in Section X. (*Electricity*) in the lower gallery. Perhaps, however, of all the treasures sent from Albemarle Street the relics of Faraday will prove most attractive, in that they bear, like Dalton's apparatus, actual evidence of the hand of the master who fashioned them. We have the apparatus which he employed for the condensation and liquefaction of gases, and the original tubes containing eleven gases in a liquefied state, as well as the note-book in which he records his labours in a field which under his hands yielded such rich results. We pass on to find some masses of metal, "pieces of rhodium extracted from platinum ore," together with some platinum apparatus, which are exhibited close by, and which were, it is presumed, once the property of Wollaston. The latest phase of an important branch of industry which owes so much to the labours of Wollaston, the working of platinum, is admirably illustrated by Messrs. Johnson and Mathey, who show the Deville furnace containing platinum which has been fused, as well as ingots of that metal, weighing 75 kilos, which had been melted in it within the space of an hour. Other specimens of metals of considerable rarity and no slight interest will be passed over through want of proper labels; we allude to specimens of calcium, barium and strontium, exhibited among a host of other chemicals by Messrs. Hopkin and Williams. These are to be regarded as historical specimens, having been prepared twenty years ago by the lamented Matthiessen by modifications of the processes devised by Bunsen. Our necessarily incomplete survey has led us down to comparatively recent years, from which date the water vacuum pump of Dr. Sprengel—catalogued, but for some unaccountable reason not exhibited (for a specimen of his mercury pump see Section V., *Molecular Physics*)—the apparatus for the investigation of ozone, designed respectively by M. Sorot, Sir B. Brodie, and Dr. Andrews, that employed by Prof. A. Mitscherlich for elementary organic analysis by the aid of mercury oxide, and many more. Most of the recent chemical apparatus is transferred to Section XIX. (*Educational Appliances*), where the quantity is found to be little short of bewildering. Under 4,105, 4,112, and 4,500, for example, three different philosophical-instrument makers of Berlin exhibit specimens of the same apparatus for the electrolysis of water, hydrochloric acid and ammonia.

The magnificent suite of compounds illustrating Prof. Frankland's researches on the isolation of the organic radicals and the synthesis of the acids of the acetic, lactic and acrylic series, &c.; the specimens illustrative of Mr. Perkins's investigations, and Mr. Schorlemmer's inquiry into the constitution of the hydrocarbons of Pennsylvania petroleum and of aurin and its derivatives will prove of the greatest interest to the student of organic chemistry; while Prof. Roscoe's splendid collection of vanadium compounds ably represents recent progress in inorganic chemistry, and applied science finds a brilliant illustration in the collection of aniline products displayed by Messrs. Brooke, Simpson and Spiller. To practically demonstrate his process for the partial recovery of poisons after they have been administered in fatal doses, Prof. Sokoloff, of St. Petersburg, shows glass tubes containing:—

1. 0.057 gramme prussic acid, of which 0.051 gramme was recovered after sixty days.
2. 0.500 gramme coniine, of which 0.125 gramme was recovered after forty-five days.

3. 0.300 gramme nicotine, of which 0.076 gramme was recovered after twenty days.

The chief historical apparatus in Section XVII. are the original blowpipe of Plattner, and Harkort's self-made scale for the measurement of the diameter of minute spherules of silver, both lent by the Royal Mining Academy of Freiberg; the contact goniometer used by the Abbé Haily, sent by the University of Oxford; Charles's original goniometer, deposited by the Conservatoire des Arts et Métiers, and the Wollaston goniometer which belonged to the late Dr. Whewell. Lingke & Co., of Freiberg, exhibit a complete set of blowpipe apparatus, as devised by Plattner, the portable balance being beautifully finished. Dr. Richter, the director of the Freiberg Academy, displays some very beautiful illustrations, apparently in water-colour, of metallic incrustations produced on charcoal by aid of the blowpipe flame. The films are depicted on a black ground, and we would especially draw attention to the remarkably faithful representations of *Schwefelblei*, *Zinkoryd*, *Tellur*, *Zink* and *Cadmium*, *Molybdän*, and *Silber* and *Antimon*. (Compare with similar films on aluminium plates exhibited by Major Ross in another part of the gallery.) Several typical teaching-collections of rocks and minerals are shown in this Section, but no specimen of great rarity or historic interest, and they might find a place with other educational appliances. Sections of rocks, and drawings of such sections, are shown in great number: among them may be mentioned the plates prepared by the indefatigable Dr. Mohl, of Cassel, and the coloured drawings of sections of diabase, diorite, &c., by M. Stürtz, of Bonn. The Rev. N. Brady exhibits a number of models of crystals and a series of twelve beautifully finished water-colour drawings, illustrating the optical phenomena displayed, in polarised light, by sections of minerals cut perpendicular to the optic axis, or axes of the crystals. Stereoscopic representations of some of the most important crystals with their combinations are, strange to say, included in Section II. (*Geometry*).

We must say a few words in conclusion as to the mode in which the apparatus is arranged. It might appear to many that an instrument of such great importance for accurate research as the chemical balance would be most conveniently studied by visitors to the Loan Collection if the various forms of the instrument had been arranged *en suite* in chronological order, beginning with those of historic interest, and ending with the latest product of skilled workmanship. A superficial inspection of the Collection shows, however, that the intention has apparently been to place the "historical" balances in Section XIII. upstairs, the modern balances in Section III. in the gallery below. Though we cannot consider such a distribution a good one, the scheme has the advantage of simplicity, and would lead to little inconvenience if generally adopted throughout the exhibition. When, however, we find (see ACADEMY, June 3) a balance used by, or formerly belonging to, Priestley placed, not with those of Cavendish and Faraday upstairs, but with those by Oertling and other makers of our own day in the lower gallery, while a balance of special delicacy by Oertling (the one already alluded to above) is ranged, not downstairs with the other instruments of that maker, but beside the "historical" balances in Section XIII.; when, moreover, we find on reference to the catalogue, a historical balance ("Davy Balance") dropped out of the catalogue altogether as a numbered item, and made to do duty as the name of a contributor (see page 307) and when, lastly, we find photographs of a delicate assay balance, sent from Freiberg, classified with apparatus, &c., illustrating the chemistry of the grape vine (see page 368) we think the present method of arrangement capable of revision.

The Collection, moreover, would prove of far greater interest to the visitor interested in scientific relics if labels were in every case provided for his guidance. Certain objects which would

unquestionably arrest attention, will at present be passed over. Such an one, for example, is the bottle marked "Native Lime" in one of the wall-cases. As it stands there it is not an attractive object; it becomes so, however, when it is known that it contains the material which formed the subject of Faraday's first contribution to scientific literature, having been analysed by him in 1806, "at a time," he writes forty years later, "when my fear was greater than my confidence, and both far greater than my knowledge." Hard by stands the magnificent suite of organic compounds exhibited by Prof. Frankland, to which reference has already been made. Here each bottle is labelled with great care and completeness; several of the bottles contain nothing, the empty bottle often bearing the longer name. On the same side of the room two little bottles are to be found which no student of organic chemistry would willingly omit to see. The labels tell, in French, what they contain, and across one is written in pencil the surname of the exhibitor. Why is it not prominently stated on a card that they are specimens of alcohol and a formate prepared by the synthetical method and shown by M. Berthelot?

With the hope that a second edition of the catalogue will be issued, we may point out some errors which mar the value of the present edition, and urgently require correction. On page 329 occurs the statement: "Sulphate of potassium is usually stated to be red and uncrystallisable from water," while formulae on this and the preceding page are incorrectly given; on page 361 three different formulae appear as that of silicic acid. On page 234 we are told that "electricity, according to its nature, endeavours always to set on something." The names of persons, too, are incorrectly given; we have an air-pump by "Hanksbee," a thermo-electric thermometer by "Bequeril," an apparatus for liquefying gases by "Thiloner," and instruments for demonstrating the action of poisons on the muscles by "Thander Brunton."

WALTER FLIGHT.

*Section XVIII. Biology.*—The instruments employed in biological research occupy one only of the many rooms devoted to the Loan Collection. But the room is well filled—one might almost say crowded—with objects of interest to a relatively limited number of visitors. No similar collection has ever been brought together in this country; and it may be doubted whether so large a variety of apparatus is open to inspection in any one of the museums or laboratories of the Continent. Many of the instruments, indeed, are unique. Devised to meet the requirements of some particular investigation, they are described in the memoir containing its results. Such results are merged in the main current of biological knowledge; the methods employed, having served their purpose, are not unfrequently forgotten. And thus it comes to pass that some of the instruments exhibited are in need of more explanation than is afforded by the catalogue. It would be unfair, and even ungrateful, not to recognise the large amount of labour that must have been bestowed upon its compilation, and that under unfavourable limitations as to time. Were the collection permanent, however, instead of being temporary, the total space bestowed upon description would certainly have to be redistributed. At present, many lines are sometimes given to comparatively simple or unimportant objects, while others, of greater complexity and interest, are left to explain themselves.

The following brief notes are merely intended to guide the attention of the visitor to some of the more important groups of objects in the collection.

Several cases are filled with microscopes and accessory apparatus. Among the microscopes of historical interest is the original compound instrument constructed in the latter part of the sixteenth century by Zacharias Janssen. In striking contrast to its rude simplicity stand the two

microscopes built by Benjamin Martin about the middle of last century; in their size, and the intricacy of their adjustments, they equal or surpass the boldest efforts of contemporary makers. So far, indeed, as the stage, stand, and other accessories are concerned, the tendency of late has been towards greater simplicity and smaller dimensions; and the present collection exhibits many intermediate forms between the monsters of Benjamin Martin and the compact Hartnack model which has made its way into almost universal popularity. The instrument employed by Lyonet in his famous investigations into the anatomy of *Cossus ligniperda* ought not to be overlooked. It resembles the ordinary dissecting-microscope in use at the present day, the lenses being attached to a small brass table by a curious succession of ball-and-socket joints admitting of universal movement.

Microscopes by modern makers are largely represented. They illustrate two leading tendencies: one, already alluded to, in the direction of mechanical simplicity; the other, towards specialisation. Instead of one instrument to serve all purposes, we have a number of models designed to meet the special needs of the histologist, the chemist, the mineralogist, &c. A microscope (on Ross's model), exhibited by the Geneva Association for Constructing Scientific Instruments, presents a small improvement which seems worthy of being more generally adopted: the objectives, instead of being screwed on to the tube, are kept in position by a pair of cylindrical spring pincers; this enables one power to be substituted for another with much less expenditure of time than is usually required for the purpose.

The collection of accessory apparatus includes a series of moist and hot chambers, and one of microtomes. Among the former may be noticed the hot stage of Prof. Vogelsang for demonstrating the effects of a rise of temperature on the bubbles of carbonic acid in quartz crystals; the source of heat is a platinum wire stretched to and fro across an annular thermometer bulb, and through which a voltaic current may be made to pass. Also the moist chamber contrived by Dallinger and Drysdale for the continuous observation of minute organisms with the highest powers without allowing the drop of liquid in which they are contained to evaporate. Prof. Klebs exhibits glass chambers in which the multiplication of *Schizomycetes* may be continuously watched. There is a great variety of instruments, some of them very complicated, for cutting thin sections of animal and vegetable structures; among them may be noticed the freezing microtome of Prof. Rutherford; a very simple freezing apparatus by Dr. Pritchard; and microtomes for objects embedded in paraffin, &c., by Krause, Hensen, Klebs, His, and others.

The collection is comparatively rich in instruments employed for investigating the physiology of the circulation. Fick's spring kymograph, and several improved models of the mercurial kymograph are exhibited. The largest piece of apparatus in this department is a compound kymograph by Professor Hering of Prague, which includes two mercurial manometers, a spring manometer, chronographic signalling apparatus, and a recording drum on which several curves may be simultaneously inscribed. Vierordt's haematachometer is of some interest historically. In the case containing M. Marey's contributions may be seen a great many of the instruments figured in his well-known treatise on the circulation: various forms of recording apparatus (combinations of tympana, pneumatic tubes, and writing levers), and the ingenious *ampoules*, by means of which the variations of pressure in the different cavities of the horse's heart may be graphically registered. Most of the sphygmographs exhibited are modifications—not always very happy ones—of Marey's original instrument; among them may be noticed Stein's photosphygmograph, in which a luminous dot projected upon a moving strip of sensitive paper takes the place of the usual writing

lever; Sommerbrodt's instrument, which transfers the movements of the arterial wall to a point oscillating in a vertical plane, without the intervention of a spring; Brondgeest's pansphygmograph—a revolving drum, a sphygmograph, a cardiograph, and an instrument for registering the respiratory movements, packed into a box of very moderate size. There is also a collection of sphygmoscopes and sphygmometers, among which the ingenious gas-sphygmoscope of S. Mayer deserves mention.

Among the instruments for investigating the respiratory function may be noticed Riegel's double stethograph, the stethocardiograph of Dr. Sanderson, and the instruments for stethometry contrived by Dr. Ransome. Prof. Hering sends a very large machine for carrying on artificial respiration. The pumps usually employed for this purpose only drive air into the lungs, and leave expiration to be performed by the elastic reaction of the pulmonary tissues, and the resilience of the thoracic walls: in Hering's apparatus, expiration is provided for as well as inspiration; any mixture of gases may be substituted for atmospheric air; and the products of respiration may be collected for analysis.

Prominent among the apparatus for studying the movements of living organisms are the ingenious contrivances devised by M. Marey for analysing the mechanism of flight in birds and insects, and that of locomotion in man and in the horse. Enquiries into the laws of muscular contraction are illustrated by a variety of myographs and myoscopes. Starting from the original muscle-balance of Prof. Schwann (1836), we have several forms of the spring myograph of Dubois-Reymond, Rosenthal's rotating myograph, several instruments by Marey, and a differential myograph by Dr. Brunton for investigating the influence of poisons on muscular contractility.

Electro-physiological instruments are poorly represented by a few sets of non-polarisable electrodes and commutators. Galvanic batteries for medical use, and a complete set of Middel-dorpf's galvanocaustic apparatus, though interesting, appear somewhat out of place in an exhibition of this kind.

The thermometric instruments employed in biological research display a curious lack of novelty and ingenuity of contrivance. We have several delicate mercurial thermometers by Geissler, Becquerel's thermo-electric needles, and the electrical thermometer of Rosenthal. For the measurement of surface temperatures no more effectual instrument has been devised than a mercurial thermometer with its bulb spirally twisted in a horizontal plane; even Dupré's modified surface-thermometer, which has its bulb roofed in by a concave reflector, is not sufficiently rapid and accurate to meet the requirements of the case.

Among the apparatus for investigating the chemical processes going on in the living organism that of Voit occupies a conspicuous position. It consists essentially of an air-tight chamber in which a small animal, such as a dog or rabbit, may be confined; in connexion with this chamber is an elaborate set of meters, and tubes filled with re-agents, which enable the gases absorbed and given off by the animal to be quantitatively determined during long periods of time.

Under the head of "Apparatus employed in the study of Physiological Acoustics" the catalogue exhibits a significant blank space. Some objects which might fairly be included in this category may be seen among the musical instruments. This is perhaps the place in which to allude to the collection of specimens and apparatus employed by Crum Brown in his researches on the function of the semi-circular canals of the internal ear, of which he gave an interesting account at one of the conferences.

Physiological optics, on the other hand, are abundantly, if incompletely, illustrated. Foremost in this section come the instruments lent by

Prof. Donders, of Utrecht, which, like those of M. Marey, have a case to themselves. These instruments are chiefly intended for investigating the ocular movements, the phenomena of accommodation and refraction, and their anomalies. In the same collection may be seen the noematachometer and noematograph contrived by the illustrious Dutch physiologist for enquiries into certain psycho-physical processes. Several instruments belonging to the late lamented Von Graefe are exhibited by Dr. Weber of Darmstadt, and possess more than a merely historical interest.

Investigations into the vital phenomena of plants are illustrated by a set of incubating chambers for germination, Reincke's apparatus for measuring the velocity of growth, Cohn's apparatus for demonstrating Knight's experiment on the influence of gravity on the direction of growth in the roots and stems of budding plants. The botanist will likewise feel interested in the plan of the Institute of Vegetable Physiology in the University of Breslau, under the direction of Prof. Cohn. Founded in the year 1866, it has already contributed largely to the advance of botanical investigation; the results of the original work carried on there being published in Cohn's well-known *Beiträge zur Biologie der Pflanzen*.

The collection of appliances for teaching biology is very incomplete, and the objects exhibited are of very unequal value. Cabinets of shells, for example, such as may be seen in any museum, do not appear to serve any useful purpose in such an exhibition as the present one. Most of the anatomical models contributed by German makers are decidedly inferior in quality. The Hunterian Museum lends a few specimens illustrating a greatly improved method of mounting skeletons, which enables the constituent bones to be examined on all sides without spoiling the appearance of the articulated skeleton as a whole. A number of huge flowers—caricatures of the originals—made of gutta-percha or *papier-mâché*, are exhibited by Brendel, of Berlin. They may be taken to pieces, and their structure demonstrated to a large audience. Any such contrivance, however, forms a very inadequate substitute for a course of demonstrations in which typical specimens are supplied to, and examined by, every individual learner. Three schemata of the circulation, by Donders, Hering, and Rutherford, belong to this department; the ingenious schema of M. Marey is represented only by a diagram. Round the walls of the room are hung upwards of a hundred water-colour drawings (by Wolf) of rare animals, contributed by the Zoological Society.

In conclusion, it ought to be mentioned that the collection includes a great variety of cranio-metric and other apparatus employed in anthropological investigations.

E. BAXTER.

#### MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(Wednesday, May 24.) *Annual General Meeting.*

PROF. ALLMAN, F.R.S., President, in the Chair. There were presented by Mrs. J. J. Bennett, and a vote of thanks accorded, three medals, memorials of Linnaeus—one of silver, struck in 1746, given by Linnaeus to Haller in exchange for his portrait; one of gold, dated 1747, struck at the expense of Count Tessin; and a large silver one, designed by Lynberger, struck by command of the King of Sweden in commemoration of the death of Linnaeus, January 10, 1778. Mr. J. Gwyn Jeffries, treasurer, read his statement of the accounts, &c., of the Society for the year 1875. These showed its financial position to be very favourable, and, indeed, prosperous. The increase in the number of Fellows was very marked, and everything augured the Society's retaining their well-earned reputation and usefulness as a scientific body. The President then delivered his anniversary address, choosing as a topic the department of biology, treating of those remarkable forms, the border-land between vegetable and animal life. He began by allusion to De Bary's researches on *Myxomycetes* and its curious transformations; then



referred in detail to Cienkowski's remarkable observations on Vampyrella and the marine sarcodous organisms, Labyrinthulae. Dr. Archer's Chlamydomyxa, Haeckel's Myxastrum, and Magosphaerica, were each passed in review, and a comparison of all these forms entered into, with their peculiar phases and relations to each other. He observed that in them protoplasm was reduced to its simplest nature, evincing what might be considered vegetative or animal life, according to stage, &c. He summed up by regarding life as a property of protoplasm, but very different from conscience and will, or indeed any of the psychological phenomena. The following Fellows were elected into the Council: J. G. Baker, Esq., Dr. W. P. Carpenter, Henry Lee, Esq., Prof. W. K. Parker, and S. J. A. Salter, Esq., M.B., in the room of the subjoined who retired: W. T. T. Dyer, Esq., J. E. Harting, Esq., W. P. Hiern, Esq., M.B., Dr. J. D. Hooker, C.B., and J. J. Weir, Esq.

#### LINNEAN SOCIETY.—(Thursday, June 1.)

PROF. ALLMAN, President, in the Chair. Photographs illustrating coffee-cultivation in Ceylon, and examples of tropical vegetation, were shown by Mr. J. R. Jackson; and Mr. W. Bull exhibited specimens of the growing Liberian coffee, along with, for contrast, the common Arabian sort. The Rev. G. Henslow read a paper on "Floral Aestivations," in which he explained the origin of eight kinds, more particularly referring to the new term "half-imbriate." This latter he applied to a large number of cases ranging from perfectly regular to extremely irregular and zygomorphic flowers of the pea and snapdragon. The author added a note on a new theory of the cruciferous flower, based on a quinary type. He also disputed the tenability of Chorisis in the pairs of long stamens, regarding their occasional union as indicative of evolutionary advance and not retrogression; as cohesion is a subsequent stage to freedom, except in the rare cases of Atavism indicated by solution and dialysis. The justness of Pfeffer's view of the corolla of *Primula* being an outgrowth of the androecium he calls in question, giving several reasons in support of this adverse opinion. A collection of ferns, made in the interior of Madagascar by Mr. W. Pool, formed the subject of a contribution by Mr. J. G. Baker. Of 114 species obtained, fifteen prove new, and twenty-eight varieties of already known forms. Several of the ferns are thoroughly temperate types, and from certain indications Mr. Baker infers their localities to be damp and humid, excellently suited for such vegetation. Mr. Francis Darwin read a paper "On the Glandular Bodies on *Acacia sphaerocephala* and *Cecropia peltata*, serving as Food for Ants." The structures in question were discovered by Mr. Belt (Nicaragua), and subsequently further observations made by Fritz Müller (Brazil), while Mr. Darwin has more particularly entered into their minute composition. In *Acacia* they are of two kinds small, somewhat flattened, pear-shaped bodies, which tip six or seven of the lowermost leaflets of the bipinnate leaves. In *Cecropia*, cylindrical bodies are developed in flat cushions at the base of the leaf stalk. Mr. Darwin shows the microscopic structure in all of these to be homologous in kind, cellular, protoplasmic, and containing oil-globules. He infers, moreover, they bear a relation to the serration-glands of Reinke, in certain cases afterwards being converted into stores of nutriment, which undoubtedly the ants live on, and in their turn protect the trees from the ravages of the leaf-cutting ants. A notice of the lichens of Madagascar collected by Mr. W. Pool, by the Rev. J. M. Crombie, was taken as read. Prof. Wyville Thomson, of the *Challenger* expedition, afterwards addressed the meeting, giving the results of two communications by him on Echinodermata obtained during the voyage.

#### SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, June 6, 1876.)

S. Birch, LL.D., President, in the Chair. *Chronological Remarks on the History of Esther and Ahasuerus, or Atossa and Tanu-Axares*, by J. W. Bosanquet, point out four great difficulties among many which at present stand in the way of reconciling sacred history with the monuments:—1. Many discordant opinions have been put forth concerning the date of the reign of Shalmanezar, the Assyrian king, whose annals are inscribed on the Black Obelisk in the British Museum, who fought with Ahab, Benhadad, and Hazael, and

took tribute of Jehu, king of Israel, none of which which fall in with any acknowledged system of Scripture chronology. 2. There is a difference of opinion between high authorities concerning the date of the death of Apries, or Pharaoh Hophra, king of Egypt, who was put to death by Nebuchadnezzar at Tahpanhes, or Daphnae, about the time of a total eclipse of the sun at that spot, in the twenty-seventh year of the reign of Nebuchadnezzar. 3. The years of the reign of Nebuchadnezzar are variously fixed by different authorities. The authority of the Canon of Ptolemy is usually followed. But Ptolemy had no astronomical data by which to fix this reign. 4. It is found impossible to fix the time of the reign of Esther and Ahasuerus—which is the main subject of Mr. Bosanquet's paper—within any degree of certainty within a period of 100 years. Mr. Bosanquet argues that the chief cause of all these difficulties, and the great stumblingblock in the way of rightly understanding the history of the Old Testament, is the scholastic fiction of the reign of a king of Media styled Darius Medus, whose first year is placed in B.C. 538. He identifies Darius the Mede with Darius son of Hystaspes, who married "Atossa or Esther, daughter-in-law of Cyrus I., and thus brings down the date of the events in the reign of Darius the Mede from B.C. 538 to 493, a difference of nearly half a century."

#### LONDON MATHEMATICAL SOCIETY.—(Thursday, June 8.)

PROF. H. J. S. SMITH, F.R.S., President, in the Chair. Mr. A. B. Kempe spoke "On a General Method of describing Curves of the *n*th Degree by Linkwork." Mr. S. Roberts then gave an account of a "Farther Note on the Motion of a Plane under certain Conditions." Mr. J. J. Walker communicated a "Note on a Method of reducing the Equation to a Nodal plane Cubic to its Canonical Form in which the Lines of Reference are the Nodal Tangents and Axis of Inflection." Prof. Cayley described "A Surface depending upon the Sinusoid." The Chairman made a few remarks in connection with M. Hermite's recent "Note on a Theorem of Eisenstein's."

#### ROYAL HISTORICAL SOCIETY.—(Thursday, June 8.)

B. W. RICHARDSON, M.D., F.R.S., in the Chair. Mr. James Heywood, F.R.S., read a paper on "The Establishment of Swiss Freedom and the Scandinavian Origin of the Legend of William Tell." An animated discussion followed, in which General Stewart Allan, Dr. Altschul, Dr. Heineman, M. Pagliandini, Dr. John Rae, Mr. George Browning, and others, took part. Sir Joseph Fayrer, who was present, was admitted an honorary member.

#### ROYAL ASTRONOMICAL SOCIETY.—(Friday, June 9.)

DR. HUGGINS, President, in the Chair. Dr. Mann gave an account of a comparison he had made between a reflector and refractor of equal apertures; and after some observations from Prof. Pritchard, Mr. Lassell, and others, on the care required in the use of reflectors, Sir George Airy mentioned that he had never seen such good definition on the moon as with a reflector by Foucault, in which the mirror was supported by an air-bag, which the observer inflated by blowing, until perfect definition was obtained. A paper by Prof. Newcomb on a "New Term in the Lunar Theory" was then read, from which it appeared that the author had found by a comparison of Hansen's tables with the Greenwich and Washington observatories, that there was a term amounting to  $1''.5$ , and going through its period in 27.4 days, which was indicated by observation, though unaccounted for by theory, the period lying between the anomalistic and sidereal revolutions of the moon. With reference to this term, Prof. Adams remarked that the only suggestion he could make was that it might possibly be due to the figure of the earth, and Sir George Airy pointed out that every important inequality in the moon's motion had been established by observation before it had been explained by theory. Lord Lindsay explained a simple method of obtaining from an altazimuth mounting an equatorial motion, by attaching a cord or wire to the extremity of the telescope, the other end being fixed to a certain point in the plane of the base; on which Sir George Airy remarked that he had employed the same principle many years ago, though it had since been forgotten. Lord Lindsay also exhibited an ingenious

form of star spectroscope, which he had had made on Zöllner's principle of reversion, which doubles the displacement of a line in the spectrum, one half of the pencil being reversed with regard to right and left by reflexion at a right-angled prism, and the other half with regard to up and down by reflexion at another prism. Prof. Pritchard stated that he also had had a similar spectroscope made, but was waiting till he had obtained satisfactory results with it before exhibiting it, and Dr. Huggins observed that, though in such instruments the displacement was doubled, yet the light was halved, an important consideration in star-work, which led him to prefer the form of the Greenwich spectroscope. Captain Noble then read a paper on the relative brightness of the limb and central parts of Venus, as determined by means of a graduated dark wedge, the object being to show that specular reflexion did not take place as supposed by Mr. Brett; and Mr. Plummer gave an account of some measures of the brightness of Venus compared with a sperm candle, as found by removing the latter to such a distance that its shadow was of equal intensity with that cast by the planet. Mr. Plummer also mentioned that he had obtained a shadow from Jupiter, and also from the bright star Vega. Mr. Brett exhibited four diagrams of a pair of spots seen on Jupiter on three occasions, at intervals of five and seven days, pointing out that if their identity in the three cases was admitted, they must, according to the received value of the rotation of Jupiter, have a large proper motion of their own, a view which was supported by the change in their relative position, though it was difficult to imagine how enormous bodies like these spots could be moving at such a rate through the atmosphere. Several other papers were taken as read, and the meeting adjourned at a late hour.

#### PHYSICAL SOCIETY.—(Saturday, June 10, 1876.)

PROF. G. C. FOSTER, President, in the Chair. Mr. W. J. Wilson exhibited and explained a reflecting tangent galvanometer, which he has recently designed for the purpose of exhibiting the indications of the instrument to an audience, and so arranged that the divisions on the scale show, without calculation, the relative strengths of different currents. It should be observed at the outset that this object cannot be attained by attaching a mirror to the needle, as in the ordinary galvanometer, as the angle passed over by the reflected ray is double that through which the needle is deflected. In the arrangement exhibited, the beam of light, after passing through a small orifice traversed by cross-wires, is reflected vertically by a fixed mirror: the ray then passes through a lens, and is again reflected from a small plane mirror parallel to the first, which is rigidly fixed below a small magnetic needle. By this means the ray becomes again horizontal, and since the light now falls on the second mirror always at the same angle, the extent of motion of the ray is identical with that of the needle, and, if the scale be one of equal parts placed in the magnetic meridian, the indications on it will be proportional to the tangents of the angles, and, therefore, to the strengths of the currents. The needle and mirror are suspended by a silk fibre, and a bent strip of aluminium, the ends of which dip into water in an annular trough, is attached to the needle in order to check its oscillations. A series of observations taken with varying resistances introduced into the current showed that the indications are very reliable.—Mr. S. P. Thompson then exhibited an electromotor clock, made by Mr. W. Hepworth, of York, and provided with a commutator of Mr. Thompson's design. This part of the instrument is very simple and reverses the current at each single oscillation by means of two light springs resting on inclined planes. The motion of the pendulum drives the train of wheels by a modification of the gravity escapement, and a very small battery power is sufficient.—Prof. G. Fuller, C.E., exhibited and described his "Electric Multiplier," an instrument which may be looked upon as an automatic electrophorus. An insulated plate of vulcanite is supported in a vertical position, and on each side of it is an insulated metallic plate, and these can be moved together to and from the vulcanite by rotating a handle. When these plates are far apart, two metallic arms, provided with points, are made to pass one on each side of the vulcanite plates. One of these is insulated, and is provided with a rod, terminating in a knob which, at a certain point in its path, almost touches the metallic plate on the opposite

side of the sheet of vulcanite. The other arm is in connection with the earth. The action of the instrument is as follows:—A charge of, say, negative electricity having been given to the insulated arm, it is passed over its face of the vulcanite, while positive is drawn up from the earth and thrown upon the opposite face by the uninsulated series of points. These arms are then removed, and the two metallic plates are brought into contact with the vulcanite. Call the side of the plate charged with negative electricity A, and the other B. The negative of A induces positive on the near face of its metallic plate, and repels the negative. This passes, by a strip of tin-foil joining the two faces of the vulcanite, to the other metallic plate, neutralising its free positive, and when the plates are moved away from the vulcanite that from A is charged with positive and that from B with negative. Before reaching its extreme position this latter communicates its charge to the insulated arm by the brass knob, and the electricity is then distributed over the face A. At the end of its path, B is momentarily connected to earth. It will be evident that the effect of again bringing the plates in contact is to increase the charge of positive electricity on the metallic plate opposite the face A. With the small model exhibited Prof. Fuller has frequently obtained sparks an inch in length.

Prof. Guthrie then exhibited and employed Prof. Mach's apparatus for sound reflexion, which is one of an interesting series of appliances designed by him for the demonstration of certain fundamental principles in physics. It consists of a mathematically exact elliptical tray, which is highly polished and provided with a close-fitting glass cover. The tray is covered with pulverised dry silicic acid, and a Leyden jar frequently discharged between two small knobs at one of the foci, when the silicic acid arranges itself in fine curves around the other focus.

## FINE ART.

### THE BLACK-AND-WHITE EXHIBITION.

THE "Exhibition of Works of Art in Black and White," which opened to the public at the Dudley Gallery on the 12th June, contains no fewer than 603 specimens on wall and screen, besides some items of a miscellaneous kind in glass cases. As we write, we have not had time to go through the entire collection, and can therefore only mention individual works, without professing to exhaust even the contributions of particular artists. We shall divide the works merely into those which are drawings of one kind or another, and those which are executed by some process of engraving, such as etchings &c. The exhibition shows certainly a large amount of skill and executive training: it seems hardly so well supplied as it should be with designs serving as partial or complete studies preparatory to works in colour—though these would form the substance of a Black-and-White collection of the highest and most serviceable kind. Small size and exactness of execution are abundant—rather fatiguingly so: they make up an exhibition of a less appropriate sort, yet well deserving of examination and approval on its own showing.

As exhibitors of drawings, we will take in the first instance Messrs. Lhermitte, Legros, W. B. Richmond, Herkomer, and R. Macbeth.

M. Lhermitte is, as usual, in great force; displaying an amount of mastery, style, and sentiment of his varying subject-matter, such as few of his competitors here can attempt to rival. His *Street in St. Cyr near Lyons*, *Banc des Pauvres*, *St. Germain des Prés* (women seated in church), *The Boat* (a grand sad landscape-study, with a tree showing solid and gloomy against the sky), *Enfants dans les Roches* (children amid the sea-crags, fine in its sense of light and isolation), *Bridge at Landernau* (a street-scene with houses, and the rapid whitening rush of the stream), and *Petite Bretonne en Prière*, are all excellent—rich and full in unlaboured workmanship. *Tête de Vieillard* is a manly performance by M. Legros, simple with all the simplicity of art and knowledge: qualities which tell out with even superior effect in the

*Portrait de Mlle.* —, with large eyes which look not only at but into you. Mr. Richmond's *Commerce overcoming Barbarism, Design for Fresco*, is executed with pallid delicacy of touch, and contains much refinement as well as vigour of action—several figures bowed under their loads being particularly observable in this respect. Mr. Herkomer sends *A Dilemma: Original Drawing for the Graphic*, which had already received our eulogium as a water-colour in polychrome; also *Stained-wood Decorations, sepia*—two subjects in one frame bearing the special title of *Shepherd's Love*. The first shows the shepherd dallying with his fair one; the second, the same young man giving the final succours to an aged shepherd at his last gasp: the rising and the setting sun mark the significance of the respective subjects. In each of these compositions there is a bold and readily-inventive quality of design—something conceived and realised at a heat: we ought hardly to complain perhaps if the result looks somewhat superficial and external. Mr. Macbeth exhibits, besides other works, *The Last Chapter*—a lady who has sat up in her bed-chamber to finish reading a romance: the breaking of dawn is indicated in the close-shut apartment by very slight yet sufficient symptoms. The countenance is full of the expression of tension and suspense as the concluding pages crowd-up the interest and reveal the secrets.

*Leaving Snug Quarters and Turning in Again* are two capital specimens of Mr. Wolf's knowledge of brute life, and sympathy with it; a bear in a northern winter, inclined to leave off hibernating, who strolls out of his harbouring cavern, but, finding snow-flakes still plenteous and conditions unpropitious, he returns after making a limited series of observations. Rosa Bonheur's contribution is also a good one (dated 1868), *A Herd of Deer, Fontainebleau*, snuffing the early morning air, some browsing, others still couched in slumber. But for the interest which attaches to an illustrious name, nothing very particular need be said regarding *A Man Sifting*, by Millet. We observe with uncommon pleasure a choice little design by Mr. H. H. Gilchrist, the son of the biographer of Blake. He takes as his motto the couplet from Spenser:—

"A hundred naked maidens lily-white,  
All ranged in a ring, and dancing in delight."

Blake would himself have liked this drawing, and would have recognised in it something of his own inspiration; this, however, is by no means obtrusive, the general aspect of the composition being such as might recall Dadd rather than Blake. There is great zest in the design, and inventive perception; the actions are free, varied, and in a degree quaint, without becoming at all ungraceful. Mr. Du Maurier's *Portrait of Mrs. Gilbert Scott, Original Drawing for L'Art*, in pen-and-ink, is very rich in surface: the decorative effect forms a curious cross between the Elizabethan and the Japanese. *The Gipsy Maid* of Mr. T. Graham has something of similar richness obtained by a different medium and method—bold trenchant touches of the black charcoal; we think the face deficient in gipsyhood. Two fine examples of landscape effect are the *Soleil Couchant* and *La Lune dans les Mirages* of Achille Dien; also *After Rain*, by Joseph Knight, solidly and harmoniously worked up in tone and surface. Mr. Ruskin's elegantly touched little *Study of Herb Robert*, an *Illustration to Proserpina*, will not escape the notice of his clientèle.

The following works are also to be remarked.—H. H. Johnston, *Study of a Cockatoo*. Percy Macquoid, *A Race for Life*, a sledge, with its horses and inmates, assailed by wolves. C. Green, *Designs for Dickens's Old Curiosity Shop*, an approvable series on the whole, with adequate point and character, though something more distinguished in conception and style were frequently to be desired. Also *Illustrations to Cripps the Carrier*. Alfreda Channer, *The Old Staircase*, nicely lighted. Hodgson, *Salmon-fishing in the*

*Highlands*, with a figure which may perhaps, we fancy, represent Mr. Millais. Buckman, *In the Battle of Life*, a Warm Corner, an Aunt-Sally man attending to his apparatus while the game is being played with all its characteristic roughness. Harry Goodwin, *A Spring Song* (thin-clad trees and a lamb), and Dr. Johnson's *Birthplace*, a *Wet Night*, *Lichfield*, with the seated statue of the burly lexicographer fronting his paternal house. E. Gertrude Thomson, "Under the glassy, cool, translucent wave," aquatic elves, one of them mounted on a floating turtle. Poney, *Near Pau*, a curious and clever little design of goats listening to a piping satyr. W. J. Palmer, *Old Yews in Norbury Park, Surrey*. Ditchfield, *Old Castle at Hyères*, a dignified treatment. Madame Cazin, *An Old Fort near Boulogne*. Danse, *Portrait d'après Van Orley*. J. Nash, "We therefore commit his body to the deep," a burial at sea, portrayed with much true and grave expression, and general ability. Bodmer, *Capercaillie*, and *Frogs*; elaborate pen-and-ink drawings, the latter especially good, though a little wanting in living grace of curve and spring in the waterside vegetation. H. R. Robertson, *Sunning themselves*—old men in a street, not unlike Lhermitte in general treatment. Clara Montalba, *Venice*. Britten, *Mrs. E. Somers Clarke*, in dark-red chalk; a lady seated with her feet extended towards the fire, well understood in pose. G. McCulloch, *At the Promenade Concerts*. P. H. De la Motte, *The Wryneck*, the *Bullfinch*, carefully exact studies. Edwin Edwards, *The Old Bellerophon*, *Portsmouth Harbour*, and *Old Men-of-War*, now *Coal-huiks*, *Portsmouth*. Marks, *The Convent Drudge*, a senile lay-brother polishing a brass plateau. J. R. Wells, *Ballast Lighters*. Holl, *Gone: a Reminiscence of Euston Station*, a vigorous design for the *Graphic*. E. K. Johnson, *Christmas Greetings at the Church-porch*, also a *Graphic* drawing, of more than ordinary size: among various merits by which this work is marked, the rounded solidity of the faces deserves mention. Allan Barrand, *Evening*, luminous and well-felt. J. W. B. Knight, *Winter's Tale*, very cleverly realised in the dreariness of its subject-matter: an elderly man and a donkey are pacing a country-road amid a snow-slashed landscape, the sky still drizzling with persistent rain.

We now turn to the etchings and other works of the engraving class. Here we find a splendid—we may say a monumental—example of Legros, named *La Mort du Vagabond*. Taken altogether, this is perhaps the most memorable etching which its author has yet produced; impressive in subject-matter, great in treatment, bold and exceptional in its few forcible lines of composition. The worn and grizzled "vagabond"—a tramp or chance-liver, who may have seen better days a long while ago—has stretched himself out by the roadside, his hand resting on his shabby satchel, his head raised against the bank, but now drooping backwards in death, with the hat detaching. His feet are well advanced in front; his last hour was audibly sounding when he lay down, and it has now sounded and all is done. Across the road protrudes a great slanting tree-trunk, stark and sterile, with rigid branches stunted into spikes; the blank sky is raining steadily, not heavily, in a diagonal streak which repeats, but in a direction rather more nearly vertical, the line of the death-stiffening body—opposed as both are, in naked determined divergence (or, as one might say, contradiction) to the massive tree-trunk. If M. Legros had done no other etching than this, his name would live among etchers; or, if no other design, among designers.

Other contributors of etchings are:—Tissot, *Spring Morning*, unreasonably black and blurred, yet done with a cunning hand, and *Souvenir de 1870*, two fully-equipped French conscripts; Probert, *Dawn*; Rajon, *Fluke-fishing*, after Onkes, and *Portrait of Robert Spottiswoode*, after Watts, a very fine specimen in tint and finish; Flameng, *Portrait of Seymour Haden*, a characteristic likeness, and *Les Syndics*, d'après Rembrandt; Danse,



*Portrait of M. D.; Lennin, Tête de Juif, d'après Rembrandt; C. P. Slocombe, Near Lyndhurst, New Forest, Hants, able, though rather spottily black; T. J. Ellis, Four Etchings of Paris; Goulding, Evening; Chambers, The Old Haymarket, Norwich; and Walner, Portrait of the Countess de Barck, after Regnault, a lady in Spanish costume, boldly and richly handled, but without sufficient repose—which may perhaps be the fault of the painter. The splendidly perfect engraving by Gaillard of His Holiness Pius IX. is here; a masterpiece which could not be overpraised—giving as it does the facts of nature and the delicacies of art in exquisite balance, consummately right, and so far individual too as not to recall the style of any previous engraver. The Virgin and Child, after the painting by Botticelli in the Louvre, is by the same unsurpassable adept, most refined and strict in contour and surface, and true to the character of the painter: probably his wisest faces were never before so thoroughly rendered by any process less sternly reproductive than photography. The large and strong-handed woodcut by Frumaire after Bonvin, La Déviduse, and that by Moller after Vierge, Twelfth-night in Spain, a singular piece of national character and observance, may be named in concluding our present uncompleted review. W. M. ROSSETTI.*

## THE MIGNOT COLLECTION.

WE mentioned some months ago the probability that the works of the late American landscape-painter, Louis Rémy Mignot, would be got together in London for exhibition; it is with pleasure that we now record the opening of the collection to the public, on the 12th inst., at No. 25 Old Bond Street. Upwards of 100 works, very chiefly oil-pictures, have been assembled; a not inconsiderable display for an artist who died at the age of thirty-nine, but (it would seem from the printed programme) very far from representing his full life-work. The exhibition is amply sufficient to renew the sincere concern with which, in September 1870, lovers of art in England heard of the sudden death of Mr. Mignot. We find in his pictures a glowing love of Nature in her most luxuriant or wildest aspects, and not less in her serene and civilised amenities—a love elicited and exercised in tropical and other travel, far out of the ordinary artistic track: we find acute and fervent perception; boldness of endeavour not oblivious of measure and balance; a fine sense of composition, unity, and effect; and that readiness of execution which comes of a decisive intention combined with manual facility. In point of handling, however, and also of purity and refinement of hue in some of his more adventurous attempts, we can easily believe that longer practice, and continuous study of the higher models of landscape-art, would have added to Mignot's skill as here displayed.

The most striking work in the collection, for subject-matter, scale, and treatment, is the *Falls of Niagara*, showing the Horse-shoe Fall in well-chosen lateral perspective, and the distant Canadian shore; a picture of very brilliant and true lighting, fresh and buoyant, evincing free as well as carefully-studied mastery of the forms of water in swirling recoil and massive plunge. This work is done with true enjoyment, and need never pall upon the spectator, which is saying not a little for so difficult and peculiar a subject. *The Table Rock, Niagara*, is another large painting, left partially uncompleted; here again there is true and graceful treatment of the foreground water. *Rio Bamba* is one of the striking specimens of South American grandeur, with an immense precipitous gap in front, the trace of earthquake-convulsion. With this we may name *Sunset on the Pacific*, with gorgeous phenomena of illumined clouds; *The Lagoon of Guayaquil; Cotopaxi*, with black columnar volumes of volcanic smoke, and a tremendously coloured sky; *The Study of Coto-*

*paxi, with View of the Falls; The Eruption of Cotopaxi by Night; Moonlight in the Tropics; and Moonlight in Ecuador*, with an intensely blue depth of sky—one of the painter's latest works. Two large studies of the *Jungfrau, Morning and Evening*, show that Mignot was quite as much in his element in the sublimities of Swiss scenery as in any other; the former is, indeed, a remarkable success, with uncommon sense of vastness, and evanescent forms and tints which take shape and consistency as you gaze. Snow-scenes of a milder beauty were also treated by this artist with unusual sweetness and charm: we may cite especially the *Hoar-frost, Richmond Park*. Among other works upon which the visitor may pause with more than common pleasure are the *Snow-Scene (17)*, *Winter in Hyde Park, Stormy Coast-view, St. Agnes' Eve, Study of Clouds (50)*, *Sunset Study, North America (84)*, and *Winter in North America, near Catskill*.

Mr. Mignot was born in February 1831 at Charleston, Carolina, and died at Brighton, of small-pox, in September 1870, having fallen ill just after leaving Paris prior to the siege. He adopted painting as a vocation from the age of sixteen, and studied in Holland under Schelfhout. His South-American travel took place in 1858; in 1860 he married; and from 1862 settled down in England, varying his sojourn here by tours in France, and in Switzerland in 1867 and 1868. His widow has made an affectionate and unwearied effort in bringing together his widely-scattered works; and, if the exhibition results in confirming and extending his reputation, this will, we think, be no more than justice to the memory of a gifted and aspiring painter and fine-natured man.

W. M. ROSSETTI.

## NOTES AND NEWS.

THERE is, we understand, a very widespread feeling of dissatisfaction among amateurs with some of the results of the recent sale of Rembrandt's etchings at Messrs. Christie and Manson's. The rooms in St. James's are scarcely the fittest place in which to illustrate the principles of a common "knock-out," nor was the particular occasion very happily chosen for the experiment. If this sort of thing is to be systematically practised at art sales, amateurs will have to adopt a very different system from that which prevails at present. They will no longer be able to entrust their commissions to dealers, but must come down to the sale-rooms and bid for themselves. This is the only means of effectually putting a stop to the introduction of principles that have hitherto been restricted to less reputable quarters. Rare etchings cannot be treated like broken furniture, nor is the market for them so widely extended. If, therefore, the principal amateurs choose to take a decided course in the matter and act for themselves, they can very speedily cause the dealers to regret their enterprise.

A VERY interesting collection of prints and etchings, the property of Mr. John Anderson Rose, will be offered for sale on the 27th inst. at Messrs. Christie and Manson's. Among other examples are an important series of French portraits, and a well-chosen set of plates representative of the historical progress of etching from the time of Rembrandt.

A SALE of paintings belonging to the late Mr. W. T. Blodgett took place recently at New York. Mr. Blodgett was the founder of the Metropolitan Museum of Art in New York, and was well known as one of the most intelligent connoisseurs and collectors in America. The pictures sold were exclusively modern works, chiefly of the French school, for all the older and more valuable pictures of the collection are still in Europe, where they were waiting until their owner had completed the building of a gallery that he had pro-

jected for their reception. These are likely, it is said, to be sold shortly in Paris. They include works by Vandyke, Teniers, Wouvermans, Nicolas Maas, Adrian Van der Velde, Terburg, Pieter de Hooghe, Otto Venins, Claude Lorrain, Lancret, Greuze, Pater, Sir Joshua Reynolds, Gainsborough, Romney, Théodore Rousseau, Daubigny, Corot, Delacroix, Jules Dupré, and other distinguished masters. It speaks well for the artistic culture of New York, that in spite of the commercial crisis which is at present affecting so many of its citizens, the pictures of the Blodgett collection realised very high prices. For example, a landscape with animals, by Troyon, fetched 1,200*l.*; another landscape with animals, by Rosa Bonheur, 1,020*l.*; *Le Neveu de Rameau*, by Meissonier, 900*l.*; *The Prayer at the Mosque*, by Gérôme, 425*l.*; *An Interior*, by Decamps, 1,500*l.*; *The Halt*, by Schreyer, 1,460*l.*; *Pierrot and Arlequin*, by Couture, 820*l.*; *The Cobbler's Stall*, by Villegas, 880*l.*; and the *Tribunal de Simple Police*, by Couture, 1,160*l.*; other paintings of less note, or by less known masters, sold in proportion to their reputation equally well.

MR. WHISTLER is now engaged upon several full-length portraits, which in the present stage of their progress promise well. The portrait of Mr. Irving in the character of Philip of Spain has already been mentioned in these columns.

ARTISTS will be on the *qui vive* to know what precise kernel of actuality was contained in the announcement, made by the Lord Mayor at the banquet to the representatives of art on the 10th inst., that the question of establishing a picture gallery or galleries in the City is under consideration, and will run all the better chance if Radicals and other inconvenient people will only leave the bourgeois alone. Is the gallery to be an ordinary collection of paintings, or a decorated hall? Are the paintings to have special analogy to City matters, or are they to be miscellaneous specimens of art? Such are two of the leading questions which arise out of the announcement. The Lord Mayor observed that if the scheme takes effect the Corporation will have to go to the Royal Academy for art-critics, otherwise the pictures, when painted, will not be approved by connoisseurs and the public. There is a certain Arcadian candour in this remark which we should hardly have expected from a commercial magnate. If the Academicians advise what is to be done and who is to do it, we may pretty safely guess that they will say, "Let Academicians do the work, and let this be such work as they are already well-practised in;" and Academicians promoting the patronage and extension of Academic work of the ordinary level would rather remind some people of the Devil holding a candle to Sin. We would suggest to the citizens whether a better course would not be to form an advising committee from among sensible people conversant with art, professional artists the great majority of them, both Academic and otherwise; and, on their advice, to commission such painters as may appear most suitable, be these Academic or not. It may be worth recollecting that when the decoration of the Houses of Parliament was in question, and the Cartoon Exhibitions were held, the first being in 1843, the chief prizemen were outsiders, not Academicians.

THE Annual Conversazione of the Society of Arts will be held at South Kensington Museum, on Friday, the 23rd inst.

AN Educational Conference will be held by the Society of Arts, on Friday, the 23rd inst., to discuss the various schemes for promoting adult education.

THERE is now in London a committee of gentlemen delegated to purchase works by living painters for the museum at Sydney in connexion with the New South Wales Academy of Art. The fact that these gentlemen have secured here

the co-operation and advice of a painter of such well-known elevation of aim as Mr. Cave Thomas augurs well for the success of their labours.

We hear of a fine picture, *The Cumæan Sybil*, by E. Vedder, now on view at Messrs. P. and D. Colnaghi's in Pall Mall East. Mr. E. Vedder is an American artist of much renown in Rome, though hitherto unrepresented in English exhibitions. This picture is one of the unaccountably "rejected" of the Academy.

A PORTRAIT of Shakspeare, claiming to have been painted by Mark Gerard, of Bruges, portrait painter to the Court of Queen Elizabeth, has been placed by its owner, Mr. J. O'Connell, a collector, in Gresham Street, in the hands of Mr. Cowen, of Islington Green, for the purpose of exhibition. Bowden, in his *Inquiry into the Authenticity of the Pictures and Prints of Shakspeare*, published in 1824, alludes to a tradition existing at Oxford of Gerard, or Garrard, having painted a portrait of Shakspeare, but we can find no other notice of it. That now exhibited bears a strong resemblance to the Jansen portrait, as engraved by Dunkerton. The face is in three-quarter view, the hair and beard of a light auburn colour, the eyes light hazel, and the complexion very fair. The dress is peculiar, consisting of a close-fitting doublet with a pattern of alternate squares of grey and gold, a red bar with projecting spikes painted in the grey square. The picture was originally painted on a gold background, but the gold has been scraped off, leaving only the red ground on which it was laid, and it is otherwise greatly injured. There is no mark or signature of any sort upon it, but this says nothing, for out of the fourteen portraits attributed to Gerard at the National Portrait Exhibition of 1868, only one, that of Camden, was signed. It is certainly painted very much in Gerard's manner, with the same thinness of colouring that we see in that master's processions of Queen Elizabeth, and his portraits of Lord Burleigh and Lord Essex at Burleigh House. We do not pretend to decide whether the Jansen portrait is one of Shakspeare, or Burbage, or any one else. Many Shaksperians hold it impossible that the small pointed chin and other peculiarities of the Jansen original can have belonged to the massive-chinned man whom the Droeshout engraving and the Shakspeare bust represent. Altogether, although the owner has no historical evidence to offer in support of the supposition, it does not seem at all unlikely that we have in this pale relic an original portrait of our great poet, painted by a contemporary master. In any case the picture is worth a pilgrimage to the out-of-the-way quarters where it is lodged.

IN a letter to the editor of the *Gazette des Beaux-Arts*, M. Le Chevallier-Chevignard proposes the formation of a French gallery of artists' portraits painted by themselves, analogous to the celebrated one in the Uffizi, only confined exclusively to national artists. The nucleus of such a collection already exists in the Louvre, where there are portraits of Poussin, Lesueur, Charles Lebrun, Mignard, Largillière Desportes, Latour, Chardin, Perronneau, Joseph Vernet, Mme. Lebrun, David, Ingres, Isabey, and Delacroix, and might, no doubt, be easily increased to important dimensions. The chief difficulty would lie, we imagine, in the number of artists who would claim to be represented.

AN exhibition of works in Black and White has been organised in the Durand-Ruel galleries of the Rue Le Peletier. It will be opened on July 1.

THE Municipal Council of Brussels have voted a sum of 150,000 fr. for the purchase of works of art from the Salon, to adorn their capital. A special commission has been delegated to select these works.

THE Retrospective Exhibition of Rheims that is now installed in the great public Hall of that ancient city, offers many points of interest to the

archæologist. Rheims, in fact, without making any special collection, is in itself a complete museum of ancient and mediæval art, and many of its treasures are displayed to greater advantage than usual at the present time. Besides this Retrospective Exhibition, the Rheims Société des Amis des Arts have opened one of modern painting and sculpture, to which many distinguished artists have contributed.

We learn from *Il Raffaello* that the Minister of Public Works in Italy is directing his attention to the restoration of the old palace of the Dukes of Urbino, in the pleasant little town which is now chiefly noteworthy for its association with the name of Raphael. This magnificent palace was built by the excellent master Luciano di Laurana in 1447 for the Duke Federico, whose praises were celebrated by Giovanni Santi, and its preservation is a matter of interest not only from its Raphael associations, but also from its historical importance. A similar palace, built by the same Duke Federico at Gubbio, has been turned into a silk factory.

AN exhibition has been opened in the old Nürnberg Rathaus, of the works of the late Dr. von Kreling, Director of the Academy and School of Technology. The proceeds of the exhibition will be given to the Kaulbach Memorial Fund, and it is intended that the collection, which is rendered specially interesting from being placed in the hall which contains copies of some of Albrecht Dürer's best paintings, shall remain open to the public during the greater part of the summer.

ACCORDING to the latest report of the German excavations at Olympia, the museum which has been formed on the spot for the preservation of the remains contains, in addition to the more or less perfect statues and architectural remains, about 240 terracottas, 670 bronze fragments, including numerous weights, 150 coins, and about forty inscriptions. It is intended to begin the second season's operations on the west and north sides of the temple, where the workmen will enter upon their labours about the middle of September. A detailed report of the work already accomplished will appear in the German Archaeological Journal, which will also give the result of the survey that has been made of the district, with the measurements taken of the site of the temple, &c.

ARTISTS and amateur painters on china will be glad to know that M. Edouard Rischgitz, of 12 Wellington Square, Chelsea, has just published a small *Handbook on the Art of China-Painting on Glaze, for Beginners*, translated from the French by C. Larking. We have no doubt that this work will be of great service to those who practise this now fashionable branch of art.

THE celebrated trial relative to the authenticity of a sword said to be of the twelfth century, and to have belonged to Roger, King of Sicily, has been decided by the Civil Tribunal of the Seine in favour of M. Bazilewski. Upon the evidence of MM. Longpérier, Labarte, Darcel, and other indisputable authorities, it appears that the sword is a modern copy of a well-known sword in the possession of M. Longpérier, that the inscription encrusted in gold upon this sword is modern, and the motto taken from a coin of Tancred. The seller was therefore condemned to return M. Bazilewski the 8,000 francs he had paid for it, and to pay the costs of the trial.

AN appeal having been made to the same Tribunal by the heirs of the late Colonel Mountjoy Martin against the decision relative to a service of Sèvres porcelain sold to him by the Comte de Juigné, alleging it to have been falsely described, and that therefore it should be taken back and the money returned, the Court decreed that as the Comte de Juigné had inherited the thirty plates from his grandfather, who had received them as a gift direct from the manufactory, there could be no doubt as to their being old Sèvres as described. Respecting fourteen other pieces, tur-

quoise blue (which only formed a complement to the others), they are equally of Sèvres manufacture: and if their decoration is modern, M. de Juigné never guaranteed their authenticity. The Court, therefore, saw no cause for the buyer to vitiate the contract, and confirmed the original decision, the heirs of Colonel Mountjoy Martin to pay the costs of the appeal.

## THE STAGE.

*Le Luthier de Crémone.* Comédie en un acte en vers. François Coppée. (Paris: Alphonse Lemerre, 1876.)

*Le Luthier de Crémone*, Monsieur Coppée's new one-act poem just played at the Théâtre Français, is not in any way a startling performance. Though the work of a poet largely read in France, it has no pretension to mark a period in the history of French verse. It does not even stand out from the mass of contemporary poetry as M. de Bornier's *Fille de Roland* undoubtedly did, by reason of its striking strongly a popular note. *La Fille de Roland*, with its magnificent lyric about the two swords, "Joyeuse" and "Durandal"—the one of which was victorious and the other captive—was at once a record and a prophecy. Popular it may continue, and significant to boot, until France shall no longer want to be reminded of what she lost in the war. Now, *Le Luthier de Crémone* makes, very certainly, no such wide appeal. It is a most simple story, conceived wisely and tenderly, and carried out with that extraordinary finish of literary art almost peculiar to this poet among poets now in France. Moreover, a remarkable delicacy of sentiment, traceable in nearly all M. Coppée's works, from *Le Passant* onwards, is here seen at its healthiest.

The story is soon told. A great man of Cremona, lately dying, has left a prize to whoever shall make the best violin; and Taddeo Ferrari, an old *maître luthier* of the town, minded to second the act of his dead fellow-townsmen, and anxious that Cremona should bring forth successors to Stradivarius and Amati, has vowed that Giannina, his only child, and her dowry shall be given to the receiver of the prize. He has himself two young workmen, and nothing is more likely than that one of them will get the prize: one of them is Sandro, a handsome youngster, already beloved of Giannina; the other Filippo, a hunchback on whom, when he came a wanderer to their town, she had pity. Giannina, suspecting the genius of Filippo, is loth to let her chance of happiness rest on Sandro's producing the best instrument, for Sandro himself has spoken as he speaks in the lines we quote:—

"J'étais à ma fenêtre,  
Et je pensais à vous devant le ciel d'été.  
Dans le jardin, parmi la fraîche obscurité,  
Un rossignol chantait, et ses notes perlées  
Montaient éperdument aux voûtes étoilées.  
Tout à coup j'entendis dans l'ombre un autre chant  
Aussi divin, aussi sublime, aussi touchant  
Que celui de l'oiseau. Je me penche et regarde,  
Et je vois le bossu tout seul dans sa mansarde,  
Assis à son pupitre et l'archet à la main.  
Son violon, avec un accent presque humain,  
Exprimant un amour où la douleur se mêle,  
Égalait en douceur la voix de Philomèle.  
Le plaintif instrument, l'oiseau sentimental  
Alternaient dans la nuit leurs trilles de cristal;  
Et moi-même écoutant l'harmonieuse lutte,



Je ne distinguais plus, au bout d'une minute, Lequel de ces deux chants, prenant ainsi leur vol, Venait du violon ou bien du rossignol."

The fears of the lovers are but too well founded. It is Filippo who will produce the finest fiddle, and win the prize with it. He, a repulsive man, but a great artist, loves the girl Giannina, and there are fine passages in the poem where, as he declares to her his hope of the prize, she naïvely confides in him her love for his rival. He must fall back on the consolation of his art. The prize will undoubtedly be his. But of what use is the prize without Giannina? Prize or no prize, he knows himself to be the greatest artist in the town, and he can do without the reward. He will withdraw from the competition. But then how if the favoured lover should still be in the rear, and the first place be given to some other craftsman, and with it the hand of Giannina? Giannina must have her happiness; and the hunchback, confident in the excellence of his instrument, puts it into Sandro's case, and takes Sandro's to his own. As far as Sandro knows then, they will both compete; and Sandro is to take them to the place of trial. A moment of temptation is too strong for the accepted lover. Secretly and quickly, in a narrow and shadowed street of Cremona, he too changes the violins, and, not without remorse, is assured of Giannina. But hardly has he put them down before the judges when he runs to his comrade, and confesses his action, and proposes to hurry from the town.

"Je m'en irai mourir, car la honte est mortelle . . .  
Mais ne m'oblige pas à rougir devant elle !

*Il tombe à genoux.*

Filippo. Non, Sandro, je n'ai pas besoin de me venger.  
Ton propre châtiment, tu viens de t'en charger.

Sandro. Que dis-tu ?

Filippo. Cette gloire à mon chef-d'œuvre due  
Je te l'avais cédée et tu me l'as rendue.

And now Ferrari and the company come flocking in from the judgment. Filippo's is the prize, but he is going; and, leaving love to the lovers, he takes with him about Italy his fame and his artistry.

Other poets, and story-tellers who are poets too, have liked this theme and chosen it, and the slight story has not here been treated by M. Coppée with special profundity of feeling, but with justice of vision and amazing dexterity of hand. Only the reading of it can show this—can show how each line is needed, and is sure of its due effect; and when one hears, as one has heard already, this piece reproached for lacking substance and large invention, one admits indeed the charge, but hardly the blame. It may be said of M. Coppée, "Il voit menu et petit, mais il voit juste." He is a painter of the succession of Mieris and Gérard Dow, and is not to be reproached for not being a Rubens until he poses as such. In other words, when he produces large work and fails in it, we will blame him for being in poetry long behind Hugo, in stage effect long behind Sardou. But as long as it may please him to do small work, and do it perfectly, with a mixture of pleasant impulse and curious care, we will take the work of exquisite and finished execution thankfully, for the qualities proper to it. The artist who, from this background of

eighteenth-century Cremona, can detach by strokes so measured and few the group of figures here—with Maître Ferrari, the bibulous *maître luthier* at their head (a figure worthy of Meissonnier himself)—will continue to hold his place; for in a time notable, as to its literature, for the hurry of production and the restlessness which prompts to the delivery of half-formed thoughts, we cannot ignore M. Coppée's particular qualities of clear and minute vision and patient work.

FREDERICK WEDMORE.

MISS ISABEL BATEMAN's benefit, last Monday, was made the occasion for producing, for the first time at this theatre, Mrs. Cowley's play of *The Belle's Stratagem*, treated as an after-piece to follow the substantial attractions of *The Bells*. Nine years ago Miss Herbert's acting gave some lease of life to *The Belle's Stratagem*, at the St. James's Theatre, and there, if we mistake not, Mr. Irving was seen as Doricourt. On Monday, and indeed throughout the week, Mr. Irving has again been Doricourt, while Miss Isabel Bateman has been Letitia Hardy. The play itself, at all events in the hurried form in which it is presented at the Lyceum, is wanting in the strong interest of genuine comedy. It can no more lay claim to rank with great comedy than can *High Life Below Stairs*, a farce, as our grandfathers understood it, or *Le Procès Vauradieux*, a farce for us to-day. It lacks elaborate characterisation, and it lacks all richness of invention: the "stratagem" itself which gives its name to the piece is without the happiness of the somewhat similar situation in the most popular comedy of Goldsmith. But the "belle's stratagem" is not the only interest of the piece. There is also the beau's stratagem; and if Miss Isabel Bateman draws laughter from the audience by her execution of the one, Mr. Irving draws laughter by the execution of the other. Doricourt is a good-hearted fop. Letitia is a sensible and sprightly young woman. From childhood the two are betrothed, and, when the young fop, returning from abroad, makes her acquaintance, she assumes awkwardness that he may be repelled. Afterwards, under a mask, at a fancy ball, she puts forth qualities that charm him; and he is in love with her then, not knowing who she is that has suddenly smitten him. He feigns madness that Mr. Hardy, her father, may be glad to rid his daughter of the engagement, and it is only on discovery that the awkward young woman of the home and the fascinating young woman of the ballroom are one, that stratagems are laid aside, and Doricourt pairs off contentedly with his Letitia. Mr. Irving, in Doricourt, has given himself little scope for fine comedy acting. His performance cannot approach in subtlety of perception and penetration what he did in the *Two Roses*. But he brings to the conventional smart hero of last century comedy something of his special power of invention—goes through the part from beginning to end with airy grace—and pleases the audience mightily. Miss Isabel Bateman finds no less favour as Letitia, and she does, indeed, do all that is needed with merriment and vivacity. The character is among her best. It is in the ball scene only that she lacks the finish of an experienced comedian. Miss Virginia Francis, as Cousin Racket, is vigorous and capable. Mr. Archer plays Mr. Hardy, not without humorous effect, though with too little of definite characterisation. As Sir George Touchwood, Mr. Beaumont is what he ought to be—gracefully cold. And as Sir George's wife, Miss Lucy Buckstone, seen not less pleasantly as the Alsatian heroine of *The Bells*, has nothing to do but to be arrayed in the happy taste of Fragonard.

MR. BUCKSTONE's benefit performance at Drury Lane on Thursday in last week was an undoubted success. There were luckily found many people

in London combining a love for Mr. Buckstone with the ability to pay a couple of guineas for a stall at a theatre. The entertainment itself, however, is more within the sphere of the descriptive reporter than of the theatrical critic. Things were well managed. The better part of the theatrical profession cheerfully gave its services; and as far as illustrious names in a cast can make a great performance, the performance of the *School for Scandal* was no doubt the greatest on record. The part of Lady Teazle was played by Miss Neilson, who, if not always an absolutely finished artist, is invariably brilliant, handsome and popular: the part of Sir Peter was played by Mr. Phelps, the representative perhaps specially of the last generation in tragedy and comedy: the part of Joseph Surface was played by Mr. Irving, in his method a representative of our own time *par excellence*; and the part of Charles Surface was played by the representative of many past times, and our own to boot—Mr. Charles Mathews. Excellent artists came in as Lady Sneerwell's guests: one of the most popular singers in England gave the song at Charles's dinner-party, and in due time, Mrs. Keeley spoke a smart address which Mr. Byron had written, and Mr. Buckstone replied to it with capital effect. The whole proceedings of the afternoon will be looked back upon with pleasure, and they will be for many of us, a great theatrical memory.

THIS evening the *Danicheff* is to be given for the first time at the St. James's Theatre, with many members of the Parisian cast and the admirable M<sup>me</sup>. Fargueil besides.

TO-NIGHT is appointed for the revival of the *Corican Brothers* at the Princess's Theatre, and for the performance of *A Sheep in Wolf's Clothing*, with Miss Rose Coghlan in the excellent part of Anne Carew, which Londoners have perhaps hardly seen played to perfection since it was played about ten years since by Miss Kate Terry.

MISS HELEN FAUCIT will appear at Mr. Irving's benefit, at the Lyceum Theatre on Friday next, when the *Belle's Stratagem* will be preceded by *King René's Daughter*.

SIGNOR ROSSI will on Wednesday bid farewell to the stage of Drury Lane. He has been seen during the week at the Crystal Palace as Othello, where he kindly consented to take the place of Signor Salvini, Mr. Clayton having signed a certificate to say that Signor Salvini had a carbuncle, and must stay in his bedroom.

SOME English papers in their estimate of Georges Sand, have underrated her work as a dramatist, and have failed to appreciate the influence of her more popular plays upon the French public. About a dozen years ago, her most important comedy—*The Marquis de Villemer*—was played not only for many scores of nights in Paris, but also in the smallest of the provincial theatres. Alexandre Dumas had done something for its successor on the stage: here and there an alteration in a scene, here and there the insertion of a telling word, had helped it undoubtedly to long life at the theatre. But it did not owe to Dumas the great foundation of its success: the penetrating observation and the general excellence of style. *Claudie* has been declared by Sarcey to be her *chef-d'œuvre*, as one of the most exact, and at the same time charming pictures of rustic life ever done. "Je ne connais rien de simple et de grand comme le premier acte de cette majestueuse idylle." *François le Champi* comes behind this exquisite work, but behind it only at a respectable distance. *L'Autre*, a comedy of modern life in what is called good society, owed much of such mark as it made to the acting of the Bertons, father and son, at the Odéon, and of M<sup>lle</sup>. Sarah Bernhardt, at that time almost a *débutante*. M. Gustave Planche, a dramatic critic of weight, has remarked that the qualities by which M<sup>me</sup>. Sand is distinguished at the theatre, are precisely those which had been

the glory of Sedaine: the particular talent of Sedaine being that of close and keen observation of all details of family life. George Sand may very likely have herself felt the similarity in their talents, for she finished the *Philosophe sans le savoir* with the *Mariage de Victorine*. And we lately chronicled how M. Perrin, the manager of the Français, put into execution a plan he had long entertained, of playing the two pieces, one after the other, in the course of a single evening.

MR. HENRY IRVING has promised to read *Hainlet* at the College for Men and Women, 29 Queen Square, on Saturday, July 1, at 8 P.M.

### MUSIC.

#### "OEDIPUS AT COLONOS" AT THE CRYSTAL PALACE.

THE success of the revival of *Antigone* in the Opera Theatre of the Crystal Palace, last December, has very naturally induced the directors of that institution to bring forward also the companion work, the *Oedipus at Colonos*, which had never before been heard upon the stage in this country, and which, owing to the infrequency with which it is produced in the concert-room, is comparatively unfamiliar to amateurs. It had been twice given at the Saturday concerts of the Crystal Palace—in 1850, and again in 1868—it has also, if we are not mistaken, been performed under Mr. Henry Leslie's direction; but, for reasons which will presently appear, its success as a concert-piece must always be far less than that of many of its composer's works, and it is therefore by no means surprising that it should be seldom heard. It need hardly be added that its performance on the stage was the more interesting on this account.

Concerning the composition of the music to *Oedipus* but few details can be given. It is known that, like the *Antigone*, the work was written for the King of Prussia, and that it was Mendelssohn's intention, an intention frustrated by his early death, to complete the trilogy by writing music also for the *Oedipus Tyrannus*. But beyond this nothing seems certain. In a letter to Ferdinand Hiller, dated March 25, 1843, the composer says, "I shall also finish the choruses for *Oedipus* which I have begun;" and on April 26, 1845, he writes to Eduard Devrient, enumerating his recent compositions, "The choruses to *Oedipus in Colonos* are also finished, and I hope they are far superior to those of *Antigone*." From these two extracts it would appear probable that the work occupied his thoughts and attention at intervals for a considerable time.

Whether Mendelssohn's opinion as to the superiority of the *Oedipus* music to that of *Antigone* is agreed with or not will largely depend upon the point of view from which the two works are regarded. Considered simply as abstract music, and apart from any connexion with the stage, the palm must certainly be given to the earlier work. There is nothing, for example, to be found in *Oedipus* which equals in purely musical effect the great "Hymn to Bacchus" in *Antigone*; indeed, as concert-room music, there can hardly be a comparison between the two works, for *Oedipus* contains only one number out of the nine of which it consists—the charming "Thou comest here to the land, O friend"—which will bear separation from the stage. But regarded as dramatic music, the preference must certainly be given to the later work. This probably arises very largely from the different way in which in the poem the chorus is treated. Instead of detached hymns or moral and philosophical reflections, as in *Antigone*, we find here in the majority of cases a brisk dialogue carried on between the chorus and the *dramatis personae*, and the music consists not so much of developed movements as of short phrases, frequently of great dramatic significance, but of comparatively little musical interest apart from their connexion with the piece. This is more especially to be noticed in the first and

second numbers, in the short dialogue-chorus (if such a phrase may be allowed) with Creon, "O stranger, desist," and in the finale. The storm chorus, "The blind man on our heads hath drawn," is another very powerful piece of purely dramatic writing, which in the concert-room would lose at least three-fourths of its effect. There are, nevertheless, numbers of great intrinsic musical beauty. Besides the chorus, "Thou comest here to the land," already mentioned, there are two others, both short but very charming in their expression. These are, "When the health and the strength are gone" and "If we may call on thee, night-veiled Proserpine." An additional reason why the work as a whole is not adapted for concert use is to be found in the great prevalence of melo-drama—spoken dialogue accompanied by music. It is perhaps hardly an over-estimate to say that at least one-third of the drama is thus treated, and the whole of this portion of the music must entirely fail in its effect apart from the stage. When heard, however, in its proper connexion, it forms by no means the least interesting feature of the work.

Judged as a whole, the music to *Oedipus* must be pronounced of higher dramatic value but less spontaneous than that of *Antigone*. Eduard Devrient, in his *Recollections of Mendelssohn*, remarks that in his later works certain mannerisms and repetitions of himself appear which are not observable in his earlier compositions. To some extent this will apply to the piece now under notice. True artistic earnestness, and thorough musical finish are apparent in every page of the score, but as a whole the work, interesting though it undoubtedly is, can hardly rank among its composer's most genial inspirations.

The presentation of the tragedy was, taken all in all, very satisfactory. Among the performers of the principal parts, the highest possible praise should be given to Mr. Hermann Vezin as Oedipus and Miss Genevieve Ward as Antigone. Miss Ward's conception and realisation of her part were no less admirable than in the *Antigone* in December, while Mr. Vezin was excellent throughout. Mr. Arthur Matthison (Chorus Speaker), Mr. Edmund Leathes (Theseus) and Mr. Henry Moxon (Creon) did full justice to their respective parts, as also did Miss Emily Vining to the not very important character of Ismene. The gentleman who played Polynices repeated his verses (there were happily not very many) much after the fashion of a schoolboy saying a lesson. His address to his father, with his hands hanging down at his sides (quite in schoolboy fashion) was simply comical. The choruses were sung by the same excellent amateur choir, under the direction of Mr. W. Gadsby, which rendered such valuable service in *Antigone*. On the whole they sang extremely well, but the music of the present work is so much more difficult that it was not surprising that occasional shortcomings were to be noticed. As these were nearly all in the dialogue portions of the music, they may very fairly be attributed to the impossibility of obtaining for a chorus of amateurs, most of whom are engaged in business during the day, a sufficient number of stage-rehearsals. The orchestral accompaniments were played by the Crystal Palace band, under the direction of Mr. Manns, with the usual finish.

In consequence of the success of the work a repetition of the performance is announced for this (Saturday) afternoon.

EBENEZER PROUT.

THE only novelty at the seventh Philharmonic Concert, which took place at St. James's Hall on Monday evening last, was the late Sir Sterndale Bennett's overture (MS.) to *The Merry Wives of Windsor*. This interesting and pleasing work was produced in 1834, when its composer was a student at the Royal Academy. Its only public performance until last Monday was at a concert in Store Street Rooms in June of the same year. Considered as the work of a youth of eighteen,

the overture shows remarkable promise and great command of the technique of composition. The programme of the concert also included the "Jupiter" symphony, very well played by the band, the prelude to *Lohengrin*, hardly so well played, but nevertheless encored, and Gounod's overture to *Mireille*. Mdlle. Anna Mehlig gave a highly finished performance of Beethoven's great concerto in E flat, and vocal music was contributed by Miss Thekla Friedländer and Mr. Santley. The second of the two morning concerts announced in the prospectus takes place on Monday, when Haydn's delightful but seldom-heard "Bear Dance" symphony is promised, and Herr Jaell is to play Schumann's pianoforte concerto.

At Mr. Charles Salaman's concert, which took place yesterday week at Willis's Rooms, that gentleman appeared in the double capacity of pianist and composer. In addition to Woelfl's fine but seldom-heard sonata for piano in C minor—a welcome revival, and Beethoven's trio in B flat, Op. 11, for piano, clarinet, and violoncello (in which he was supported by Mr. Lazarus and M. Albert), Mr. Salaman brought forward a number of pianoforte solos of his own composition, several of which were previously familiar to us, while others were new. The programme also comprised six songs, a duet, two songs and an eight-part anthem from the pen of the concert-giver. Space will not allow a detailed criticism of these various works; that they are musicianly, elegant, and pleasing, will be readily imagined by those who are acquainted with Mr. Salaman's compositions. In addition to the artists already named, Mr. Salaman was assisted by Miss Sicklemore, Miss Alice Salaman (amateur), Master R. J. Pitt, Miss Helen D'Alton, Signor Rizzelli, Signor Federici, and the Orpheus Glee Union.

On Wednesday last Mr. Francis Ralph gave at the Langham Hall the last of a very excellent series of three Chamber Concerts. The works produced during the three concerts have been the following:—Quartet in A major (piano and strings), Brahms; Sonata for piano in E major, Mendelssohn; Sonata in D minor (piano and violin), Schumann; Quartet in C (strings), Mozart; Sonata in D (piano and violoncello), Mendelssohn; Sonata in D (violin), Tartini; Sonata in G, Op. 31, No. 1 (piano solo), Beethoven; Quintet in A minor (strings), Onslow; Piano Trio, Op. 8, Bargiel; Quartet in F major (strings), Schumann; Quintet in G minor (piano and strings), Macfarren. The artists who have assisted Mr. Ralph have been Madame Kate Roberts (Mrs. Ralph), and Messrs. Ellis Roberts, Zerbini, Woolhouse, and J. Reynolds, as instrumentalists; and Madame Edith Wynne, Miss Adelaide Newton, and Mr. E. Lloyd, as vocalists.

THE production of Verdi's *Aida*, the second great event of the present season at the Royal Italian opera, is announced for Thursday next. The cast is as follows:—*Aida*, Madame Adelina Patti; Amneris, Mdlle. Gindele; Amonasro, Signor Graziani; the King, M. Feitlinger; Ramfis, Signor Capponi; and Radames, Signor Nicolini. The name of Mdlle. Gindele, who on this occasion is to make her first appearance in England, will be familiar to those who read German musical newspapers, as the lady has for some years been one of the chief contraltis at the Vienna opera.

At the Opéra-National-Lyrique, Paris, Weber's *Oberon* was revived on the 8th inst. A curious addition was made to the work in an incidental ballet introduced into the third act, the music of which consisted of the composer's overture to *Turandot* and his "Invitation to the Waltz," as instrumented by Berlioz. As the third act in its original shape already contains some charming ballet-music (the chorus "For thee hath beauty decked her bower"), the addition seems altogether superfluous and uncalled for.

It is now announced that Gounod's new opera *Polyeucte*, the early production of which was ex-



pected at the Paris Opera, is not at present to be given; as the composer has resolved to postpone it till 1878, the year of the "Exposition universelle."

HANDEL'S *Messiah* has lately been performed for the first time in Rome.

In the last number of the *Musikalisches Wochenblatt* is given a complete list of the vocal and instrumental performers who will take part in the approaching performances at Bayreuth. The cast of principals corresponds for the most part with that given in our columns last year (ACADEMY, July 31, 1875); the most important differences being that Fr. Schefzky from Munich is announced to sing the part of Sieglinde, instead of Frau Vogl, and Herr Kögl from Hamburg replaces Herr Scaria as Hagen. The list of the orchestra, which is led by Herr Wilhelmj, comprises many well-known names.

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Barton's Dictionary—Modern Men and Women; Classical; Commerce. (Ward, Lock, & Co.) each	1/0
Bidwell (Charles T.), The Cost of Living Abroad, 8vo. (Sampson Low & Co.)	6/0
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